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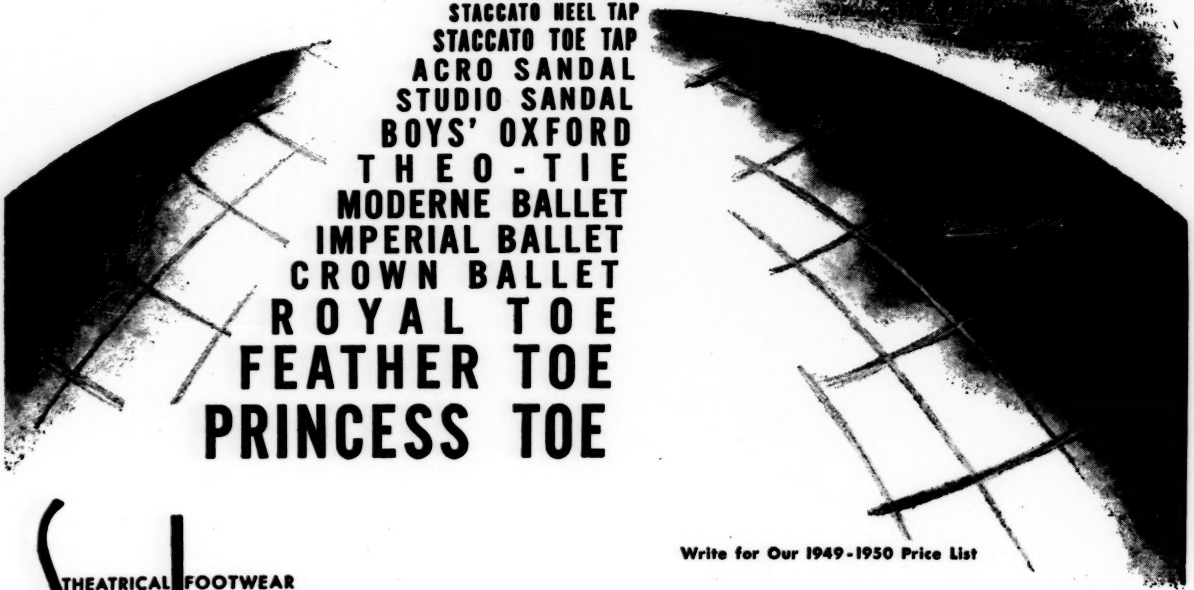

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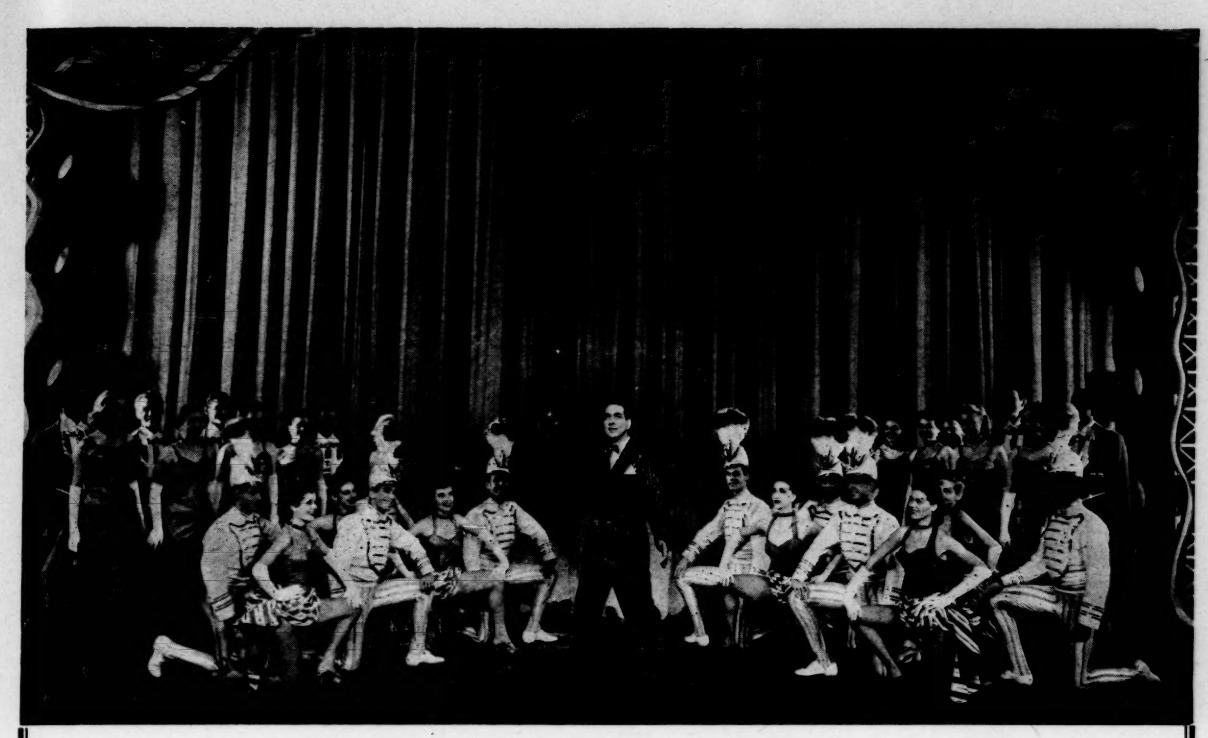

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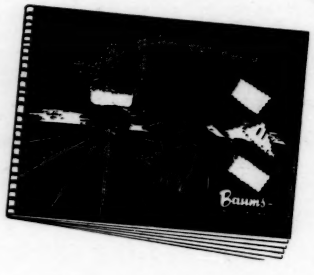

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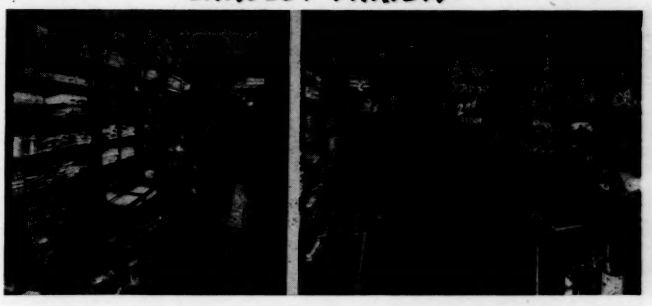

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DANCE EVENTS in NEW YORK City

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•

Feb. **8** — at 3:30 p.m. and 8:30 p.m.
Ruth St. Denis and **Ted Shawn** at the American Museum of Natural History.

•

Feb. **11** — at 8:30 p.m.
Choreographers Workshop Laboratory Session, works by **David Vaughan** and **Eric Hyrst** — at the Weidman Studio Theatre.

•

Feb. **13** — at 8:30 p.m.
Pearl Primus and company in "Dark Symphony" at the Brooklyn Academy of Music.

•

Feb. **18** — at 8:30 p.m.
Theatre Dance, Inc. — at the Hunter Playhouse, offering solo dances by **Ruth Harris, Linda Margolies** and **Barbara Bennion;** and group works by **La Meri, Paul Szilard, Robin Gregory, Iris Merrick, Alan Banks** and **Betty Lind.**

• •

Feb. **23** — at 8:30 p.m.
Judith Berg and **Felix Fibich** in Palestinean and European dances — at the Carnegie Recital Hall.

LECTURES

Feb. **7** — at 8:15 p.m.
Louis Horst, assisted by **Stage for Dancers** Repertory Group, and others, at the Brooklyn H. S. for Homemaking.

•

Feb. **13** at 7:00 p.m.
Virginia Miller, lecture-demonstration on "Stage Makeup for Dancers" at the Ethnologic Dance Center.

•

Feb. **25** — at 3:00 p.m.
Walter Terry in "Open Interview" series; **Helen Tamiris,** guest choreographer, at the 92nd Street YMHA.

•

Feb. **26** — at 8:15 p.m.
Antony Tudor, lecture on "Ballet Today", demonstrated by ballet group, at the Henry St. Playhouse.

•

Feb. **27** — at 7:00 p.m.
La Meri, in illustrated lecture on "Ethnic Dance Costumes", at the Ethnologic Dance Center.

highlights on TV

Feb. **4** — at 8-9 p.m.
Over CBS-TV, Channel 2.
Margot Fonteyn and **Michael Soames** on the Ed Sullivan Show, TOAST OF THE TOWN.

•

Feb. **25** — at 10:30 p.m.
Over CBS-TV, Channel 2.
Vera Zorina, Hugh Laing and **Harold Lang** on the CELEBRITY TIME Show.

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Dance MAGAZINE

VOLUME XXV NUMBER 2

FEBRUARY, 1951

The LARGEST,
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ON THE COVER:

The death of Clorinda, passage from the ballet of William Dollar called THE DUEL, based on the story of Tancred and Clorinda, by Torquato Tasso. The principals, MELISSA HAYDEN and FRANCISCO MONCION appear in this ballet in the current season of the New York City Ballet, which opens for a four-week season at the New York City Center on February 13th.

NOTICE TO ADVERTISERS:

Deadline for advertising is the 20th of the 2nd month preceding publication, e. g.: June 20th for the August issue, July 20th for the September issue.

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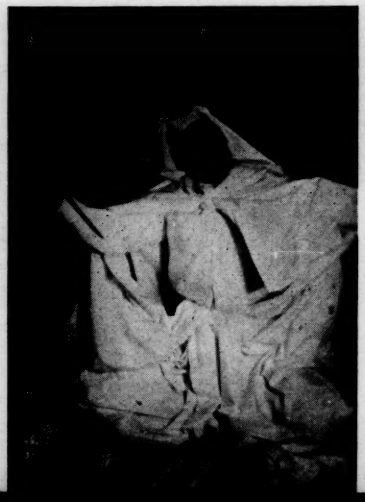
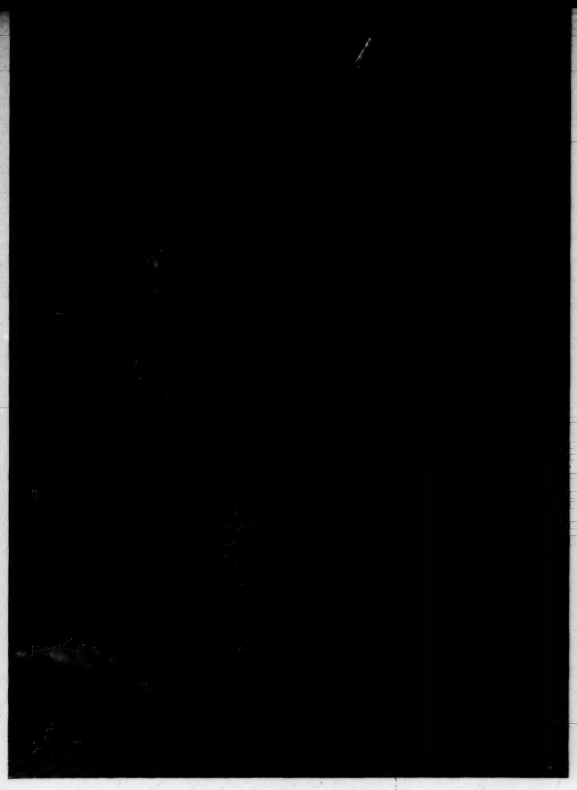
Via the GRAPEVINE

THE American Dance Festival, held annually at New London, Conn. since 1948, has just had a liberal shot in the arm. **Mary Wigman** will be among those present this summer, is the word of the joint sponsoring colleges, Connecticut-N. Y. U. The famous dancer was last seen in America seventeen years ago; she has omitted her annual Switzerland holiday to come here, after foregoing previous invitations, because of insuperable passport and other restrictions. The No. 4 Festival takes place at New London during the last week of the school session which is July 9 - August 19th . . . Two west coast concert dancers, **Bella Lewitzky** and **Harriette Anne Grey,** are readying (individually, not jointly) concert appearances for New York for the autumn of 1951. Neither have made New York concert appearances in many years, although Miss Lewitzky showed up for a brief few weeks in OUT OF THIS WORLD, then retired because of illness. She has been replaced in this musical by **Maria Karnilova,** who also understudies the show's lead dancer, **Janet Collins** . . . **Hanya Holm** flew January 9th to London to stage dances for the KISS ME KATE production there, followed shortly by **Ann Hutchinson** with impressive dance notated score for KATE, which will be put to some practical use . . . The musicals are boiling; a great slew of them about ready to serve, with dancers and choreographers going and coming to the tune of cast changes almost every five minutes. Latest dispatches have **Balanchine** as retiring from MAKE A WISH; **Gower Champion** is now It, and cast is headed by **Helen Gallagher** and **Harold Lang** . . . ANNA AND THE KING OF SIAM is now known as THE KING AND I, with **Jerome Robbins** still director, assisted by **Mara,** specialist in Siamese dances; the ensemble of twelve is headed by soloists **Yuriko, Michiko, Gemze deLappe, Ina Kurland, Mary Burr.** This show opens February 26 in New Haven; goes to New York in March . . . **Herbert Ross** has been signed to stage the dances for the George Abbott production of A TREE GROWS IN BROOKLYN, his debut as musical comedy choreographer. Show will support a ballet of six, three boys and three girls, who are all required to speak lines, as well as dance; these are **Marta Beckett, Dorothy Hill, Emy St. Just, Lou Wills, Jr., Billy Parsons, Joe Calvin** . . . The ascendancy of Mr. Ross' star, which began in 1950 with the Ballet Theatre purchase of his first opus, CAPRICHOS, gets more than one boost in 1951; plush recognition from Vogue, which elects him its own choreographer-of-the-year, and much more tangible, the purchase of Mr. Ross' recent work, THE THIEF WHO LOVED A GHOST, by Ballet Theatre, for its Spring appearance at the Metropolitan Opera House. THE THIEF, a collaboration between Mr. Ross and associate **John Ward,** had a first showing in October in experimental form; the revised THIEF, for Ballet Theatre, will be the work of Mr. Ross, with a new score, probably by Gian-Carlo Menotti, and decors by John Ward. Casting for this ballet is a joy forever, to those in the know . . . **Ilona Murai,** understudying for Valerie Bettis in BLESS YOU ALL, registered peak audience reaction, when she stepped in for the latter who was out for a few days with nasty cold . . . **Federico Rey** and **Pilar Gomez,** concert artists who did vaude turn at the famous Palace Theatre, recommend this as an experience for all dancers (all who can get in, that is); this type of appearance excellent in promoting dance for movie houses, art theatres on corn circuit, all in the interest of expanding the audience for dancers . . . Crowds of the faithful will be streaming Trenton, N. J. wards on February 14th to catch single performance (only one near N.Y.C. this season) of Ballet Russe de Monte Carlo and incidentally, a chance to see **Tatiana Chamie's** new opus, PRIMA BALLERINA . . . **Pilar Lopez** played recent one-week season in Mexico City, supported by **Manolo Vargas** and **Roberto Ximenez;** difficulties with the State Department have prevented importation of this group to the U. S. A. . . . Recent ballet weddings: **Nina Bibikova** (Ballets de Paris) to **Frank Lester; Ruth Gilbert** (formerly Ballet Theatre) to **John Lawrence.** The latter bride put in two performances on January 14th; one, a matinee with the Igor Schwezoff Ballet company, two, her wedding, the same evening . . . **Danielle Darmance** and **Oleg Briansky,** both ex-Ballets de Paris, seceded from the company, to stay on in New York . . . Chances look good for return of **Angna Enters** for one-week appearance in New York in March, which would be her first here in nine years . . . It is good to see the **New York City Ballet Club** following in the footsteps of Choreographers Workshop, Theatre Dance, and

It happened at Helen Aarons' party for the Charles Weidman company — in Chicago. Maestro was persuaded to perform his famous parlor version of a Japanese Noh tragedy. Dressed in hostess' best linen sheet, maestro Weidman is trying to sell something or other in picture number one. Is that a mousetrap? If so, the answer is Noh!

And just to prove he recovered from honourable stabbing, in picture at left Mr. Weidman resumes civvies and takes to a mad samba with prima donna Frances Yeend.





Homeric Symphony

The first ballet premiere to take place at the Vienna State Opera in more than a year occurred December 30, 1950, with the bow of Erika Hanka's three-act ballet, called HOMERSICHES SYMPHONIE, with a story based on the wanderings of Odysseus (or Ulysses).

The principals in the photo are Julia Drapal as "Circe" and Erwin Pokorny as "Odysseus".

Miss Hanka's choreography, imbued with bucolic, lyric and dramatic content, succeeded in bringing the Homeric world close to the ballet audience; in this, she was supported by the imaginative sets of Stefan Hlawa and the score by Theodor Berger.

The soloists, M. Pokorny, Mme. Drapal, Poldy Pokorny, Lisl Temple, Lucia Brauer, Richard Nowotny, and others, took 29 curtain calls, together with the composer and choreographer.

HOMERSICHES SYMPHONIE shared the program with FIREBIRD, likewise staged by Miss Hanka.

similar paternal organizations which give the young choreographer a chance to do something more tangible then just dream about making a ballet. The Ballet Club has taken Carnegie Recital Hall for March 31st, when works by **Harvey Krevetz, Orest Sergievsky** and **John Begg** will be shown . . . The New York City Ballet Club was host on January 21 to DANCE Magazine photographer **Walter E. Owen,** who lectured on the subject "Famous Ballerinas I Have Photographed" . . . **Ruth Page** due in New York early in February, en route to Europe with partner **Bentley Stone** to fulfill return Paris engagement and then a long tour of France and Italy . . . Producer Howard Hughes has bought right to Roland Petit's CARMEN and will film it in the Petit conception of the story. Has anybody ever considered Merimee's version? . . . Dancers looking for a concert platform to make a professional debut should write to William Kolodney, Educational Director, YM-YWHA, Lexington Avenue and 92nd St., New York City for details about the annual auditions of the Dance Center, this year to be held on May 7th.

•

A very plush and articulate New York audience cheered **Ballet Theatre** to a maximum welcome home at the Metropolitan Opera House on January 9th. The company, back from its second European tour, preceded its national tour by making a gesture, in this manner, to show what exactly it had that won European audiences. A representative section of local ballet society, as well as the international green table set, and some Broadway and Hollywood faces filled the house, crowned by the presence of **Margaret** and **Mrs. Harry Truman.** Except that one of its illustrious ballerinas has allowed noticeable fat to interfere with her otherwise impeccable style, and another has picked up some interesting new personal mannerisms (European?), the company is in moderately good shape. Choice of works selected provides the thoughtful with food for speculation: two (2) Agnes de Mille ballets, one Balanchine, and one Petipa. No Jerome Robbins — although his INTERPLAY had the single, greatest success abroad of anything shown by the company. When the company returns to the Met on April 9th, it plans the revival of Michael Kidd's ON STAGE, Balanchine's WALTZ ACADEMY. Among its projected new works is the aforementioned THE THIEF WHO LOVED A GHOST, by Herbert Ross. The company faces have changed a little. Incoming parties are Robert Hanlin, Linda Macey, Rochelle Balzer and Robert Pageant. Outgoing (generally into musicals) are Mary Burr, Peter Gladke and James Mitchell.

•

The little dance theatre on the American highway continues to grow. Thanks to **Georges Milenoff,** touring dancers who wish to appear in Coral Gables, Florida, will find a very handsome little theatre, well equipped and set in a jewel of a landscaped patio. The stage is 43 x 37 feet; there is ample dressing room space, and best of all, Coral Gables can provide an alert and dance-conscious audience. Mr. Milenoff plans to inaugurate the theatre in February with a series of concerts, presenting a program of ballets, to in-

The scene is Florence Cowanova's Philadelphia studio, where Philadelphia Chapter of the Dance Masters of America met December 3rd for normal school session. Some members of the faculty and officers got into convivial huddle in a corner where the photographer immortalized them, thus, standing, l. to r. Lew Crescenta, Renee Hill, Leroy H. Thayer, Florence Cowanova, Phil Osterhouse; seated, Vida Blunden, Roye Dodge and Nana Gollner.

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Two visitors from England will be the choreographers represented on the February 11th program sponsored by Choreographers Workshop at the Studio Theatre. **David Vaughan** will offer an opus entitled GAMES; **Eric Hyrst** will offer a work called DRAWN BLINDS. The company will be made up largely of dancers recruited from the School of American Ballet and the New York City Ballet Company.

The **Choreographers Workshop** makes its first appearance outside the U. S. A. in Bermuda on April 9th, in the presence of his Excellency, the Governor and Lady Hood and other notables, some of whom will fly to Bermuda especially for this event. The group, under the direction of **Trudy Goth**, flies to Bermuda April 2, with members so far composed of **Raimonda Orselli, Patricia Phillips, Valentina Oumansky, Deirdre Stone, Ferdinando Ramos, Marc West, Crandall Diehl.** The program to be offered in a week-long season will be composed of the BACH SUITE of Guillermo Keys Arenas, two works of Valentina Oumansky, A SOMEWHAT COURTLY DANCE and MEDIAEVAL SUITE, David Tihmar's INTAGLIO, an untitled ballet, by Crandall Diehl, Tony Matthews MICAELA and finally Herbert Ross and John Ward's ROSE HOUSE.

•

It does look as if **Nana Gollner** has no intention of serving a second term at the Met. Gollner and husband **Paul Petroff** have a South American tour in the bag, booked for six weeks beginning May 15th, when the Met season is officially over. The company will bear the imposing title of **Ballet Imperial**, will have fourteen dancers and proposes to offer such ambitious works as SWAN LAKE (acts 2 and 3), GISELLE. Tatiana Chamie is scheduled to create a new work for this company. Dancers for this project have not yet been selected. Rehearsals start at the end of the month.

Moira Shearer and **John Hart** did so well on the Ed Sullivan TV show TOAST OF THE TOWN in January, that Mr. Sullivan wants a repeat ballet act with **Margot Fonteyn** and **Michael Somes**, who are to appear on the same TV spot February 4th . . . The single performance of the **Igor Schwezoff** ballets on January 14th revealed a type of ballet, the like of which has not been seen hereabouts in many years, the romantic yearnings and seething groups so greatly favoured in the Massine ballets reared up to evoke a whole epoch. Dancers **Genia Melnitchenko, Yvonne Mounsey, Ruth Gilbert, Helen Murielle, Wilson Morelli, George Tomal** and **Igor Schwezoff** distinguished themselves in a three-part program, which ended on a lightly amusing, if somewhat forced note, a take-off on 19th century ballet mannerisms, in which George Tomal excelled, as he did, in fact, in whatever he danced . . . **Wilson Morelli** and **Genia Melnitchenko** have followed their concert appearance with the aformentioned group by going into the New York Latin Quarter as the featured attraction.

in LONDON . . .

The Christmas season brought many jobs for dancers in pantomimes and traditional festive shows, but showed a poor record artistically.

Most interesting event was the annual **Folk Dance Festival,** mounted this year by Mrs. Douglas Kennedy, owing to the illness of her husband. The Festival is predominantly a display of native dances enlivened by such virtuoso items as soloists from Scotland and Ireland, sword dances from Northumberland and Morris dancers. The most exciting dances, however, proved to be the teams of male dancers from Yugoslavia. They showed a form of ancient chain dance, the Horo, two pyrrhic dances and the Teskoto. As always, the two performances were witnessed by capacity audiences.

The **Markova Dolin Festival Ballet** ended its very successful London season on January 20th. It is understood that after a short tour, the company will go to Monte Carlo to provide the ballet season at the Opera House, opening on April 1. **Tatiana Riabouchinska** and **David Lichine** will remain with them and there are to be revivals of GAITE PARISIENNE and GRADUATION BALL. Later, **Alexandra Danilova** and **Frederic Franklin** are to appear with the company as guest artists.

Sadler's Wells dancers will have just ten days holiday before they reopen at Covent Garden on February 21. We expect the box office queues to start forming any day now. First new production of the year will be **Ashton's** choral ballet to Ravel's DAPHNIS ET CHLOE suite.

This year's Honours List conferred a D. B. E. (Dame Commander of the British Empire) on **Ninette de Valois** (she received the C. B. E. decoration in 1947)

Ram Gopal, dancing wonderfully again with his dancers and musicians, gave two London seasons in the space of a month. They opened at the tiny Watergate Club Theatre on January 8 and then at the larger Cambridge Theatre on January 15.

George Gontcharov has returned from Cuba, where he worked with the Alonso company. He is teaching at Volkova's old studio in West Street.

Mary Clarke

•

in PARIS . . .

One of the youngest "danseuses etoiles" ever to be named at the Paris Opera, has just received her promotion as a Christmas present. She is 18 year old **Liane Dayde,** who entered the opera ballet school at the age of ten, and who was named "premiere danseuse" last year. She will make her first appearance in January in the star role in LE CHEVALIER ET LA DAMOISELLE.

A new and important history of ballet in French called "Le Ballet Contemporain", has been published by the house of Plon.

The author, **Pierre Michaud,** begins with the last season of the Diaghileff Ballets Russes, and the death of Diaghileff, and comes down to this season's creations. The work of the Monte Carlo Ballet, Fokine, Massine, Roland Petit and scores of others, including Lifar

(*Continued on page* 45)

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FROM COAST TO COAST

the season in review

by Doris Hering

MARTHA GRAHAM
in joint appearance with
The Louisville Philharmonic Orchestra, at
Carnegie Hall, New York City
December 29, 1950

Martha Graham once said, "Art is the highest good of man on earth." And in her own works she has proved this steadily and fearlessly.

If you were to ask us how she proves it, we could offer many answers — all of them persuasive. But for us the most exciting proof has come from the steady dynamism that has always sustained Miss Graham's works. As we look back over them, we find that, with very few exceptions, each new work has grown out of its predecessors. And at the same time, it has pointed miraculously to what might conceivably follow. In other words, Miss Graham's art has always been a reaffirmation of the very essence and flow of life.

In this light, her new solo, JUDITH, performed with the Louisville Orchestra under Robert Whitney on December 29 at Carnegie Hall (for further details of its commissioning and first performance in Louisville last year see article in this issue by Thomas L. Jordan) was a disappointment for us. Although it was a summation of what has preceded, there was little evidence of growth toward the future.

And so we left Carnegie Hall feeling strangely desolate. It was as though we had expected Martha Graham to point the way, as always. But this time her dance, absorbing and beautiful though it was, had an air of creative finality.

The dance was a long concerto-like solo based upon a warm, pulsating, and wholly stunning orchestral score by William Schuman. The orchestra was on stage behind Miss Graham and was separated from her by a strip of translucent fabric low enough to allow the sound to rise above it.

The decor by Isamu Noguchi consisted of a V-shaped bony structure on stage right and on stage left, a tall tripod structure draped with purple cloth to simulate the tent of Holofernes. The danced action was confined to the narrow strip in front of the orchestra.

JUDITH was based upon the Apocryphal tale of the widow who elected to save her besieged people. She doffed her garments of mourning and went forth newly clothed to entice and kill Holofernes, the leader of the besieging army.

The dance may also be interpreted, like Miss Graham's DARK MEADOW, as a ritual of the constant rebirth of nature. But more of this later.

JUDITH was divided roughly into four sections — the forming of a decision to act — the ritual of preparation — the execution of the deed — and the final moment of triumph.

For the first section Miss Graham was clad in dark and somber raiment. Her dance had about it the turbulence and indecision that characterized the opening passage of her HERODIADE, and its function seemed to be the same — the marshalling of forces against great odds.

After a while she approached the tent, hung her black outer garment on one of its macabre poles, and returned to the other side of the stage to prepare herself. She wove a red cloth through her topknot and girded herself with golden ornaments. Where before, the dance had had a feeling of earth ritual with its obeissances to the four winds and its earth sprung movements, it now became sensuous (but not languid) and oriental. And where the first section had contained some Graham movement cliches (like the circular arm and leg swings and the bent-knee arabesque), this middle section was drawn from a deep and fresh well of intuition.

Finally, after more adornment (obviously designed to give her a "breather") she went into the tent, and the music swelled in gorgeous climax. Suddenly, and one knew not quite how, the tent fell, and Miss Graham strode forth, masterful and strong, gathering a purple cape on her outstretched arm.

Most of Miss Graham's works have three avenues of communication, which are joined under her own tremendously galvanic stage presence. On the first level one can trace some of the psychological state from which they are born. Then there is the narrative level (in this case, the story of Judith). And finally there is the level of universality (here, the ritual of nature's awakening).

In JUDITH this amalgamation of forces has yet to take place. The communication was sporadic, rather than cumulative. When it did occur, it was because at these precise moments the dance had achieved the third level.

Perhaps in time JUDITH will find consistent universality and it will find the dynamic link that unites the past with the future in Miss Graham's dances. In the meantime, let us repeat the words of a celebrated dance scholar who said recently, "Miss Graham's second-best works are infinitely more exciting than other dancers' best."

THE NEW YORK CITY BALLET
New York City Center
Season of November 21-December 10, 1950

The New York City Ballet, which occupied the New York City Center from November 21 through December 10, proved to be the bright, particular star of the 1950 calendar — brighter than any other ballet (yes, even including Sadler's Wells) — brighter than the offerings of the modern dance.

And contrary to usual balletic procedure, its special lustre did not depend upon momentous premieres. What shone forth from the stage was more precious than novelty — more lasting, too. It was, quite simply, vitality.

By vitality we do not mean external exuberance or competitiveness. The vitality in the New York City Ballet comes from holding the art more important than the artist, the company more important than the individual. Yet its dancers are given every opportunity to develop.

The season offered fifteen repertory ballets all in prime condition. And there were three premieres by the eternally fertile Balanchine. They were the SYLVIA PAS DE DEUX, the MAZURKA from A LIFE FOR THE TSAR, and a revival of LE BAISER DE LA FEE.

Only a master stylist like Balanchine could take the hackneyed Sylvia ballet music by Delibes and choreograph it so exquisitely that it sounded as pearly fresh as the day it was written. He conceived the PAS DE DEUX in the classic four-part framework which perfectly balanced bravura and lyricism.

We thought that Maria Tallchief was a phenomenon of virtuosity in FIREBIRD; we cheered her sensitivity in DIVERTIMENTO; we remember her authority in FOUR TEMPERAMENTS. But her performance as the ballerina in SYLVIA PAS DE DEUX exceeded them all because it was a culmination of them all. She was indeed the very embodiment of the classic ballerina.

KEY

to the spot illustrations in the portrait of Martha Graham —

James Joyce
Emily Dickenson
Ruth St. Denis and Ted Shawn
Diagram of the nervous and muscular system of the leg and thigh
Section of the New England coastline
The Gospel of St. John
Guatama Buddha
Engraving of The Passion by Roualt

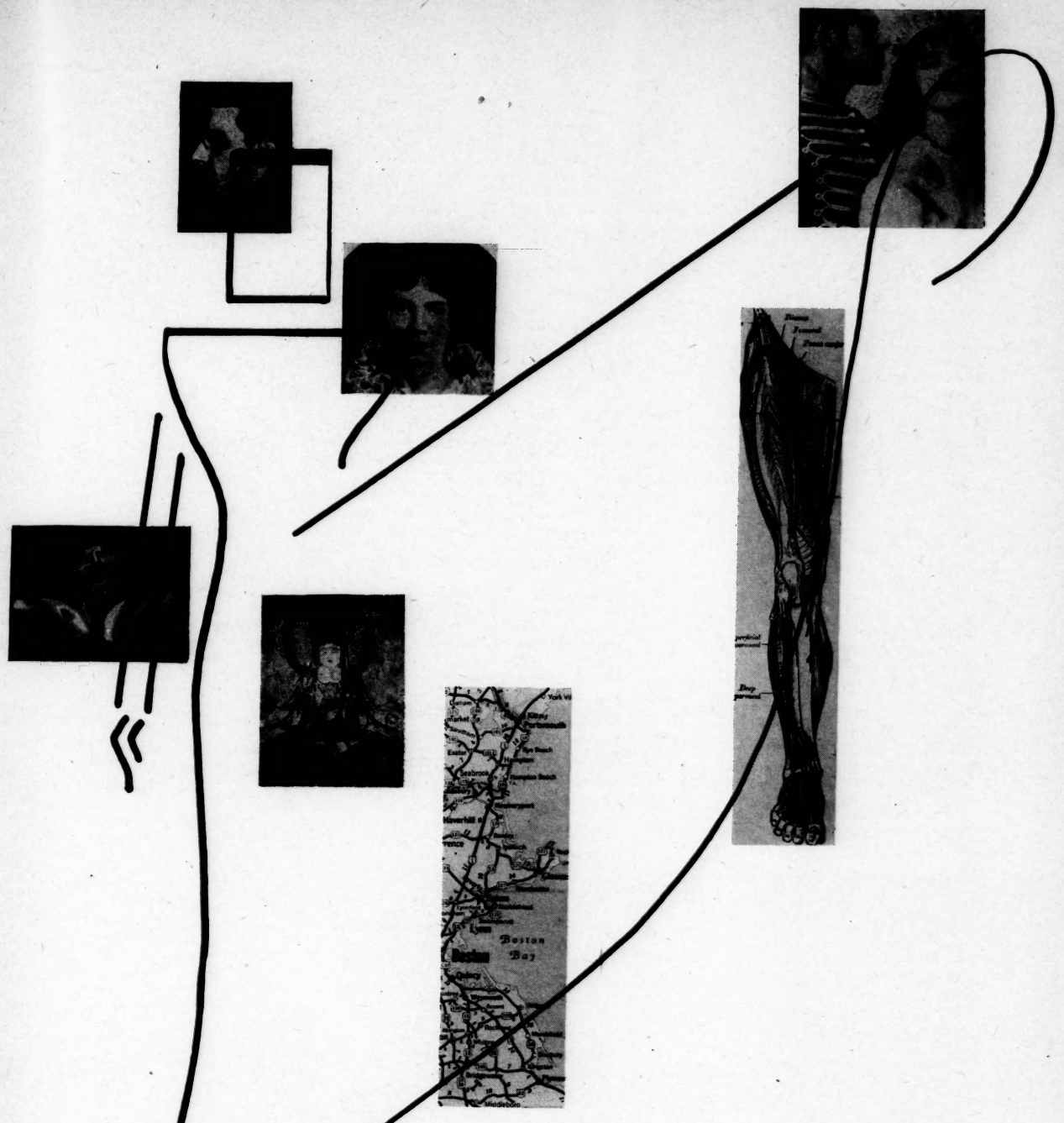
And the role of the cavalier (danced by Nicholas Magallanes) was perfectly dovetailed to present the male as protector, companion, and virtuoso in his own right. Unfortunately, gallant though he is, Nicholas Magallanes is not the ideal classic partner. He does not radiate masculine pride in the beauty of his partner, and his solo variations are unsteady.

The MAZURKA from A LIFE FOR THE TSAR (Glinka) was a sparkling trifle of the sort that would appear in the court divertissement of a long classic ballet. But unlike so many of these character dances, it kept sight of the fact that it was basically a social dance and secondarily theatrical. We especially enjoyed Jurek Lazovsky's dashing but courtly air as he partnered Janet Reed, and of course, it was fun to have Balanchine, who usually shuns the stage even to take bows, cavorting as Vida Brown's partner.

Balanchine's LE BAISER DE LA FEE (previously done for Ida Rubinstein in Europe and for the American Ballet and the Ballet Russe de Monte Carlo in this country) is a ballet in the romantic tradition colored with a spare, modern irony.

In a magically lighted (thanks to Jean Rosenthal) snow storm, a fairy implants a kiss upon

(*Continued on page* 43)



THE GOSPEL ACCORDING TO

ST. JOHN

CHAPTER 1.

IN the beginning was the Word, and the Word was with God, and the Word was God.

2 The same was in the beginning with God.

3 All things were made by him; and without him was not any thing made that was made.

even to them that believe on his name:

13 Which were born, not of blood, nor of the will of the flesh, nor of the will of man, but of God.

14 And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.

martha graham

a portrait

by

dale edward fern

behind the LOUISVILLE Dance Council

story of a community force which inspired the commissioning of a dance concerto, the Martha Graham *JUDITH*

by Thomas Jordan

THE sixty-four dollar question puzzling interested parties in New York and other dance centers throughout the country today is: *what* brought about this atomic force interest in dance in Louisville, Kentucky, which has resulted in the commissioning of the Martha Graham JUDITH, a work she performed with the Louisville Orchestra in Carnegie Hall in New York City on December 29, 1950.

What magnet is at work in this Southern city that drew 14 dance performances this season in place of the usual four or five that average American towns of like size usually get? What kind of an organization is the Louisville Dance Council and the Louisville Orchestra which commissioned the Graham dance concerto?

FOUNDING OF THE LOUISVILLE DANCE COUNCIL

The story of how Louisville sky-rocketed from almost the bottom of the dance center list to 8th (computed by consensus of opinion) place, is an interesting story and like most success stories of its kind, concerns *inspired group effort* and work for a common cause.

For years a large number of Louisville citizens have been actively engaged or interested in the various forms of dance. Teachers and performing artists, dance educators, balletomanes and followers of modern dance had, as individuals, spent much time, energy and money pursuing or enjoying the art of dance.

In the fall of 1948, the University of Louisville, feeling the need for a modern dance course in the curriculum, brought in a young dance educator from the East, Estelle Volin. Miss Volin lost no time in evaluating the unorganized enthusiasm for dance in the Kentucky orbit. When the Martha Graham dance company was appearing in nearby Bloomington, Indiana in February, 1949, Miss Volin called together those interested and in association with the University of Louisville had the Graham company detour to Louisville, where it performed to a packed house at Halleck Hall Auditorium. This was Louisville's first financially successful modern dance concert *and the inception of the Louisville Dance Council.*

In the fall of 1949, the Council expanded by embracing more members. At this time it was accepted as a member of the Louisville Fund family, the "cultural community chest plan" of Mayor Charles Farnsley, which helps support the orchestra, the dance council and other Louisville cultural activities. Negotiations were then completed for a 1950 dance attraction and Charles Weidman and his company were invited to Louisville, where they achieved a financial and artistic success. This season the Council has sponsored an equally successful performance by Jose Limon and company.

THE COMMISSIONING OF *JUDITH*

The commissioning of JUDITH is the most interesting part of this story. Mrs. Richard Kain, Louisville harpsichordist and member of the newly formed Council, also a board member of the orchestra which in the previous season had skillfully counteracted costs of engaging high priced soloists by commissioning works by contemporary composers for each pairs of concerts, attended the performance of Martha Graham and conceived the original idea of having the orchestra commission Graham for a solo dance to be performed concerto-style on the stage apron.

The wheels were set in motion. Miss Graham accepted with enthusiasm and solicited William Schuman (who had previously composed her NIGHT JOURNEY score) to be commissioned to compose the score for JUDITH. Miss Graham chose the biblical heroine Judith for the projected 24 minute solo, a subject attempted as a group composition by a modern dance company at the 2nd American Dance Festival at New London, Conn. the previous summer, none too successfully.

THE LOUISVILLE PERFORMANCE OF *JUDITH*

The premiere performances in Louisville's Columbia Auditorium on January 4 and 5, 1950 had the S.R.O. sign up. Local and nation-wide press acclaim followed. The composer, who had attended the initial performances, was so impressed with the Louisville

(*Continued on page* 42)

Martha Graham in passage from the dance concerto JUDITH, performed with the Louisville Philharmonic Orchestra on January 4 and 5, 1950.

photo by Lin Caufield

SALOME

photo by Georgette Bavoillot, Paris

a dance by ROSELLA HIGHTOWER

This most recent of a cavalcade of Salomes was the essay of Rosella Hightower, who arranged the fifteen minute interlude from the opera SALOME as a solo vehicle for herself. The work was world premiered in Paris in October, 1950; has also been offered to New York during the recent, November, 1950 season of the Grand Ballet du Marquis de Cuevas.

Miss Hightower's SALOME lacked the grand cunning and sensuality of either the operatic or the New Testament character of that name; it more than made up this omission by achieving an expression of cold wrath and avarice, with a touch of the carnivore which gave her concept of the dance a certain dimension and grandeur peculiar to itself.

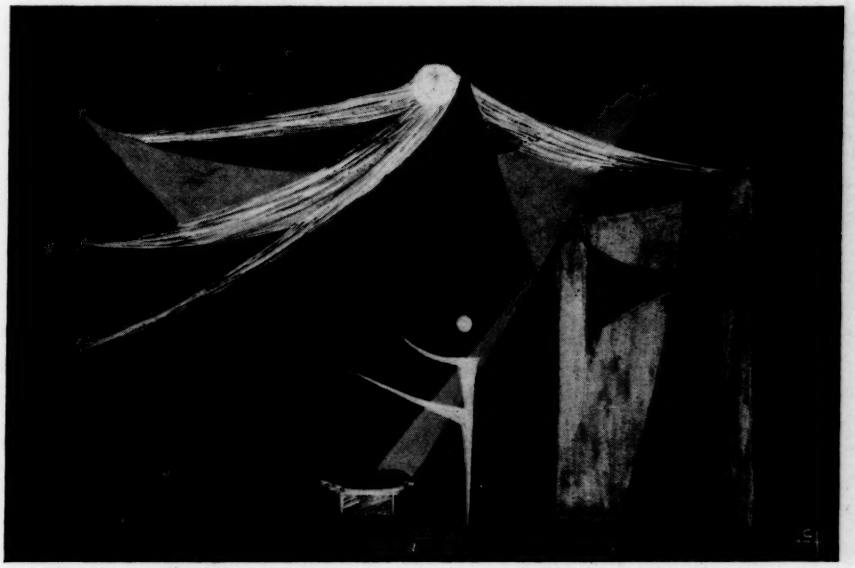
The original costume was conceived and executed by Jean Robier.

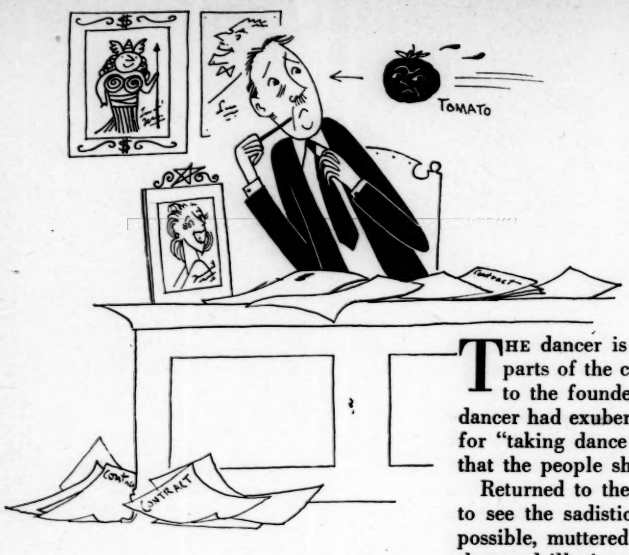
design for a set by CELIA HUBBARD

This maquette by American artist and stage designer Celia Hubbard for the ballet SALOME suggests the setting which, consummated for the stage, projects the atmospheric malevolence and uneasiness, the crime about to happen.

All the violence and fury elsewhere achieved in the charged rhythms of the Strauss score, here find expression by the artist in the inescapable, blood red moon, the totem Assyrian figure landscaped on a screen, the menacing Bedouin tents.

The design reveals a departure from the orthodox concept of the subject as used previously in opera and ballet; it represents a reversion to the semitic, biblical tone of the Salome background and character, executed with nice fidelity and emotion.





DIALO

between a DANCER a

by

DOUG HUDELSON

THE dancer is home from the road, from a twelve week tour that led across parts of the country which ought to be thoroughly marked off and given back to the founders with scant ceremony. After months of aching rehearsal, the dancer had exuberantly set forth upon this journey, full of energy and enthusiasm for "taking dance to the people." Now, on her return, the thought occurs to her that the people should have been asked if they wanted any, in the first place.

Returned to the safety of the canyon of Manhattan, the dancer is on her way to see the sadistic individual who booked her on this tour — her manager. If possible, muttered the dancer to herself, that man is going to live through every shattered illusion, every nerve-tortured moment for which he had so outrageously charged twenty per cent.

But the manager is enchanted at seeing his artist back, almost as enchanted as he would be to see her back on the road.

"My dear!" he croons, "What a surprise! Back already?"

"You Shylock!" cries the dancer, "You deceiving leech feeding on my great art! In the words of my last audience, you speak with forked tongue!"

The manager bustles her into the inner office, but she is not to be bustled, for she wants the people in the ante room to hear it all, too.

"Now, what's the matter, dear? Didn't you like the tour?"

"I loathed it. Everywhere you sent me it was cold."

"It couldn't have been cold in Gulfport. It's on the Gulf."

"Gulfport was closed when I was there."

"Now, dear, I know all about it. Sometimes these tours *are* difficult. But just think of the money . . ."

"*You* think of it; you *took* it all. When I get through paying all the bills, I'll have exactly twenty-seven dollars and a bath towel from the Hotel Hershey."

"How was Hershey? They go big for dance there."

"It was dreadful. They didn't like my 'Study in Frustration'."

"I *told* you not to do that thing in small towns! I wrote you a letter!"

"All those letter, those thin letters. You know I don't understand a word you write. Besides I don't have time to receive any of them. I spent my time catching trains. And that's another thing. Somehow, everything you arrange for me involves doing it at dawn."

"Now don't be bitter; don't think of the past. Think of the future. Think of next year's tour."

"I'm thinking, alright," growls the dancer, "I'm thinking of getting another manager!"

•

Dancer and manager glower at each other across the desk, unmindful of the thousands who sit in the audience, those in Ypsilanti and Yakima who are really interested, ready to support dance as an art and as a way of speaking. Call this awakend art-consciousness, second sight, if you will, but an exciting thing is happening to our audience "on the road." It is a kind of intuitive critical sense these people have developed and it provides the genuine artist with an unbiased reception, one which is not always found in metropolitan centers.

"Look at that!" cried the manager, thrusting a Daphne Boss brochure at the dancer. It was one of those gaily coloured advertisements which are mailed indiscriminately about the countryside and which bear nebulous comment by some long-vanished critic. "Just look at that contralto! *She* makes money. No worries. Just money. No 'Studies in Frustration.' I put her on a plane and tomorrow she's in Denver. Next night, Phoenix. No scenery, no baggage cars, no corps de ballet to pay, no stage crew, no tutus. Just an accompanist, that's all she needs. Just an accompanist and some Gluck, some Schubert and maybe Albert Hay Malotte."

"You think I should take up singing?"

U E S

MANAGER

"Do you want to know what 'dance' means to me?" groans the manager, "It means money. Money I never see again. Away it goes! Never comes back. That is what dance means to me."

"Me, too."

'I'll take a contralto every time. Why, a big, buxom contralto can sing a hundred concerts a season without a whimper. You want to know something else? I'm booking ten singers into Detroit next season. How many dancers? Maybe one, if I'm lucky. Detroit knows about contraltos, knows what they're *singing* about. *Who* knows what a dancer is dancing about?"

"They're learning," shrieks the dancer. "Every year they learn more, ask more questions, learn to know a contraction and a release when they see one, learn a whole dance."

"Ten years, maybe twenty," the manager shrugged. "Who knows how long it will take them to learn dance well enough to feel the difference in our pocketbook? Who has the time? Time costs money. Who has money to throw away?"

"I do! I'll spend the time!"

The manager signed and turned away. After a short struggle for composure he murmured, "Well, *you're* young. You can afford to say so. Come back and talk to me like that when you're forty. Let's hear you say it *then*."

•

While the dancer and manager haggle, the audience still waits, the audience that paid five million dollars to see the film HENRY V, the audience that supports hundreds of symphony orchestras, a score of museums and galleries, fifty odd music and art festivals in this country. This is the same audience that patronizes a nation-wide circuit of art film houses which have sprung up in the postwar years. It is the same audience that, since 1916, has nurtured a dance interest to the point where they send Sadler's Wells home with a whacking profit.

•

The dancer rose, drawing her coat about her shoulders. "You don't understand me because you are one of the square people. I thought *you* were different. Now I see you're interested only in contraltos and thin pieces of paper."

"Maybe so." The manager was looking at the wall, where hung a hundred faded photographs, autographed remembrances of singers who all knew intimately the dimensions of depot waiting rooms from Wichita to Baton Rouge.

"Do you think I dance these checkerboard tours because I like them? It's all very well for you to sit here in your office, telling me what to dance in Omaha. Do you know what it takes to make a dance? It takes ache. It takes a thousand dark moments to make a step."

"Art is not easy," said the manager, "but *you* are an artist."

"Do you think I *like* to dance before your audiences? Do you know how it feels to see them crush your lovely program in their damp hands? Do you think I *like* the creamed chicken luncheons? Do you think I enjoy dancing on their postage stamp stages, knowing all the while that my dance has as much meaning for them as an arithmetic example, less for sure." There was a kind of wild fire to the dancer now as she stalked toward the manager. "And how do you think I feel when these precious, withered characters come up after every concert and ask me if I *really dance for money?* And do you think it really thrills me to give master classes to *all* those gymnasium lumps?"

"What is it that you *want*, exactly?" wailed the manager.

"I want you to hear how you have made me suffer!"

"And do you think *you* could book a better tour yourself?"

"I shouldn't be in the least surprised."

"Then let me ask you a question. Do you know what it takes to be a manager?"

"Yes!" cried the dancer. "The Olympian ability of being able to mis-understand,

Continued on Page 34

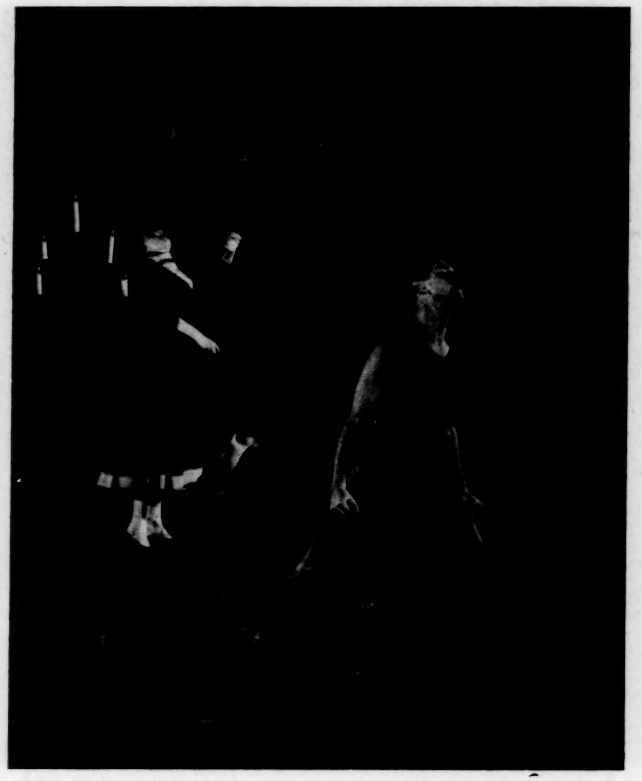
illustrations by
Doug Anderson

Th

as danced by PETER HAMILTON and FELISA CONDE

" . . . the victim's spectre shows its face to the condemned in his cell . . ."

". . . it pursues the condemned . . ."

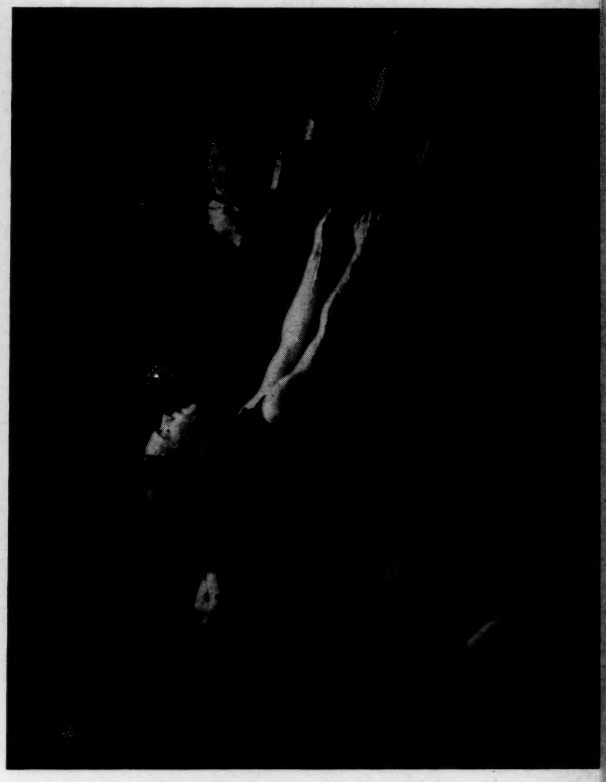


". . . until the nightmare hour before dawn . . ."

NIGHT's CANDLE

photographed exclusively for
Dance Magazine
by ED JAFFE

". . . the spectre extinguishes the night's last candle, hastening the dawn . . ."



". . . the extinction of candle and the condemned . . ."

THE NIGHT'S CANDLE, a choreographic study in a mood of darkness and despair, is the work of Peter Hamilton. It is composed to Maurice Ravel's GASPARD DE LA NUIT, a suite, in turn, deriving from the fantastic poems of Aloysius Bertrand, the short-lived poet of grisly fantasy and gothic surrealism, who lived in France during the period 1807-1841. Bertrand's suite of poems called GASPARD DE LA NUIT include two called *Le Gibet* and *Scarbo*, from which the choreographer has derived his leitmotif, as described in the program notes:

"A Murderer awaits his execution . . . during the nightmare hours before dawn, his victim's spectre attends upon his retribution . . ."

THE SOURCE conclusion of the series:

THE CHILD'S WORLD it's relation to dance pedagogy

by Blanche Evan

EDITOR'S NOTE:

This is the last article in this particular series in which Blanche Evan has been presenting what she considers fundamental issues in teaching creative dance to children. The following is a list of the nine preceding installments:

January 1949:	***Defining the Child's World***
February 1949:	***The Child's Need***
March 1949:	***The Link Between***
May 1949:	***Re-Orientation and Posture***
July 1949:	***Heart-Beat***
November 1949:	***Rhythm of Sharing***
January 1950:	***Who Is Everybody***
March 1950:	***I Am The Sun***
July 1950:	***Butterflies — and Bombs!***

Newell: "True child's play is a sacred mystery at which their elders can only obtain glances by stealth through the crevice of the curtain....."

Re-Education

The inborn urge to express emotion in rhythmic body movement makes dance the world over a natural activity. Our own culture neglects and tends to destroy this natal potential for dance. The teacher's task is to restore it and to *re-educate* the body to a state wherein instinctive movement response functions. In this process of *re-education,* the teacher can extend the natural endowments into an experience of art in terms of the child's own environment.

To restore and to build, we must have knowledge of the normal child's first orientations to movement. Where are we to seek this knowledge? The psychologists and pediatricians are as yet unfamiliar with the specifics of the art of dance, while the dance teachers are not humble enough before the child.

NO ADULT DANCER CAN POSSIBLY KNOW THE NATURAL PROPENSITIES OF DANCE IN CHILDREN EXCEPT BY OBSERVING CHILDREN THEMSELVES UNDER CONDITIONS OF RELATIVE FREEDOM AND IN AN ATMOSPHERE AS RELAXED AS POSSIBLE.

Our work requires observing them in every stage of growth: in their cribs, in their free play on the streets, on the beaches, at times when they think they are unobserved; and in the dance class itself as they react to the work they are taught, and as they contribute to the class.

Your class then becomes your laboratory. What you discover is more valid for use than other contributory sources. Study of movement in animals, in the whole realm of nature, study of psychology, of anatomy, and of indigenous dance are certainly worthwhile, but *the*

most productive source for materials and methods is the child herself.

•

To Discover, to Restore, to Build

With the youngest group of three to six years, we have the opportunity to explore the true potentialities of creative dance in conditions of our own culture. This gives us a standard by which to determine the environmental deviations and developments manifested as the child grows older.

In the realm of physical technique, I have observed the following:

1. *The younger the child, the more immediate is her response to rhythm.* (See Articles 5 & 6).

2. *The young child without adult direction, explores body movement for heightening movement prowess.*

Recently I watched a child of nineteen months accidentally roll from a little stool into a somersault. He then repeated the process half a dozen times, with obvious delight, but from the second time on, accident became intention. He had sat himself at the edge of the stool *in order to* achieve the somersault.

3. *The young child, given a lead, naturally widens movement experience with a startling, intuitive logic.* Sitting on the floor, the 4-year olds were being directed to "making spaces" between toes, then fingers. When they stood up, without any word from the teacher, they began to widen the foot base with "look at my big spaces, look at me make a big space", as they spread into a very wide 2nd. How much more significance this held for them than if the teacher had said: "Now children, put your feet apart".

In tune with children, a good approach to their technical development, includes the leeway for teacher and child to develop technical movement, *within the class hour,* in a successive manner, similar to free association in thought.

Children dancing in 1898.

4. *In locomotion the growing child seeks the experience of extending movement into space at first horizontally, then vertically.* The dance studio floor therefore assumes a role of tremendous importance as a physical-emotional base.

The floor level plays a big role in the struggle of the child in growing up. It should be utilized not only as a place for "stretches", but also as ground for reexploring navigational possibilities. It is also a place to return to from the standing level with its strains of balance, returning in movement to the floor level endeared to the child as the first home in foreign space away from her mother's arms.

5. *The child evolves in movement* from lying supine to crawling, rolling, climbing, standing, walking-running, jumping, galloping, skipping. Skipping comes at least two years after galloping. Leaping, demanding height *with* breadth *with* transference of weight in the air, demands specific dance skill. Even for the nine and ten year olds, it should follow a long succession of mastery of simpler forms of locomotion.

6. *The child in the process of becoming upright loses specific flexibilities and strengths* not necessarily for functional reasons, but because

(*Continued on page* 28)

tudent at the Blanche Evan school of Creative Dance — taken in action by red Fehl, 1950.

CURTAINS UP:

The Nation's Capital sees the bi

VENITA LOUISE, principal dancer of the National Ballet.

THE oddest possible thing to relate about Washington, D. C.'s own civic ballet, the National Ballet, is that there are no millionaire's hidden in the woodpile. Contrary to accepted custom, here is a ballet company, with nothing to back it except the tenacity of purpose of its founder, Marion Venable, of her idealism and artistic conscience, of the communal sacrifices in time and energy of its component members, the dancers. Nothing?

National Ballet, an entity which bowed under this title in Washington, D. C. December 12, 1950, with the usual complement of backstage headaches, (if you can actually call Constitution Hall a place with a "stage") arose from the ashes of its predecessor-company, the Ballet Soirée.

The latter group, founded six years ago by Marion Venable, a professional dancer turned teacher, was a school group. The National Ballet is in no way identified with a school; it aims for identification with a community or an even broader arena, rather than with a school. In line with this policy, a handsome and wholesome one, Miss Venable, artistic director of the company, has indicated that the doors are open to any gifted young dancer, from whatever school, whether in Washington, D. C., Portland, Oregon, or points north, south east and west in the nation.

Ambitious? This master plan for a truly national ballet, representative of something wonderful in the growth of appreciation of ballet, cannot be underestimated. It cannot be dismissed as a mere local drive for ballet school attendance. Nobody who has ever watched the dedication in the faces of the dancers of this company engaged in the rites of rehearsal, could attribute to the company anything but the insurmountable drive for creative expression we see flowering in so many national corners.

Here is the *defi* to the worn out troupes of pseudo Russian ballets, trudging their wares around in decreasingly concentric circles; here is the reply of the community to the call of expression through ballet and the spur to an audience — which is waiting.

Here also is the answer to the absurd supposition that the theatre resides only in metropolitan New York, the theatre of dance or what-have-you. Theatres are created by audiences, and audiences are created by the attraction within a given artistic or theatrical sphere. The National Ballet and similar bodies in other American communities can be the answer to the restoration of the theatre — if carefully nourished.

To examine this company in its present shape, one discovers that the tone in its repertory is keenly in the Russian

Venita Louise, Walter Stroud and Marilyn Knoll, principals of the company, in an appearance in the Corcoran Gallery, Washington.

on the NATIONAL BALLET

of a new native company

Stage photo of "Fantasie Caucasienne", with Venita Louise and Walter Stroud.

Kathryn Mullowney, guest artist and choreographer of the National Ballet, and former leading dancer in the American Ballet.

tradition; one senses the respect and the adherence to the European, with a gallant overcaste of bouyance and athleticism which is all-American. Works in the current repertory are representative of the current ballet master, Leon Fokine, of former ballet master John Sergeieff, of Marion Venable and colleague Kathryn Mullowney, herself a Washington teacher, and remembered as a leading dancer of the great days of the American Ballet.

The repertory currently numbers works entitled REVERIE, a white ballet, Chopinesque and tenderly Romantic; PROMENADE AU PARC, a character dance suite held together by a slight story set in a public park, Grand Hotel style; FANTASIE CAUCASIENNE, one of those derivative Russian ballets tinged with oriental fairy tale; PRATER, a character ballet, similar in style to Promenade, but infused with a Viennese character, suggested in its title; AUTUMN LEAVES, a study in lyric movement.

The instruments which bring these works to life consist of a scrupulously trained group of young Washingtonians, some of them gifted with more than average skill, beauty and power to project. Although there are a few teenagers in the group, this company can by no means be described as a teenage group, as most of its constituents are well out of their teens, either in college, or business or engaged in other professional or social work. Because, of course, the company is not yet a means of livelihood to its members, its very existence is a challenge which takes them out of every walk of life to give the utmost in time and labour of love to the furtherance of the object they all love so unselfishly.

The bright star in this group, and a dancer to cause no little astonishment and pleasure, even in the big metropolitan ballet centers, is seventeen year old Venita Louise. There is a disarming air of queenly quality in this very young dancer, which brings back the young Baronova of 1934; there is an absolute security about her attack, her grace and perfect aplomb that might be the envy of many a ballerina. To heap favour on favour, she is beautiful. The lucky vessel of all these godsent attributes has been dedicated to ballet since the age of ten, has studied exclusively with Marion Venable until the summer of 1950, when she went to England on a scholarship, to study at the Sadler's Wells school, and has inspired much interest in some mighty figures on the international ballet landscape. Young Miss Louise currently devotes her time to assisting in Miss Venable's school, when she is not appearing with the National Ballet or on local Washington TV programs.

There are a number of other attractive and interesting figures in the company. To name only a few, there are Gloria Fokine, a Cuban born and bred dancer, who is the wife of ballet master Leon Fokine. About the latter's fame any further comment would be superfluous. Further, there are Kathryn Mullowney, aforesaid collaborator of Miss Venable, and former premiere danseuse with the American Ballet of hallowed days, and such developing talents as Louise Hessler, Joan Fay Macaboy, Betty Wright. In the corps de ballet is a youngster with a real feeling for mime; her name: Rika Perikles.

If there is one thing the National Ballet has that would turn a number of ballet masters bright green with envy, it is a male contingent that can give aces and spades to a number of older, more metropolitan organizations. Especially in leading dancer Walter Stroudt, the company is favoured with a member who combines the best features of the *danseur noble* and the

(*Continued on page* 41)

The TANGO Story

by Albert and Josephine Butler

It might be that a few amateur Gauchos, stimulated by the sight of Tony Dexter's dancing in "The Valentino Story", will be tempted to toss their partners about in the same summary fashion — but most of us will remain quite content to eschew such bizarre acrobatics and continue to dance the *Tango* in the sleek modern international style.

The evolution of the salon *Tango* is a chronicle which begins in the late nineteenth century in Argentina. When the dance was introduced to the United States around 1914, it was greeted with violent partisanship, which ranged from extravagant enthusiasm to outraged protest. While ballroom dancers, still feeling the affects of the "Dance Revolution" of 1910, indulged in an orgy of *Tango-ing,* the dance was thunderously denounced from the pulpit, and so august a body as the New York State Assembly passed a resolution recommending that the *Tango* be placed under official scrutiny, and that suggestions for remedial legislation against it be made.

The *Tango,* of course, was as little salacious as any of the new free-style social dances. But while morals were not menaced by the new dance, certainly muscles, joints and ligaments were imperilled, for the tortuous twists and deep knee-bending dips of the early style, well recorded in the accompanying sketch and photographs, were a far cry from the suave elegance of present-day *Tango* form.

Our first knowledge of the origin of the *Tango* as a ballroom dance comes when we hear of the *Milonga,* originally an ancient Spanish song form which in the nineteenth century became a dance of the Argentine country folk. It is thought that the roots of the *Milonga* are of Moorish and Arabic strains, with elements laid in the centuries-long domination of Spain by the Moors. The dance form of the *Milonga* was the precursor of the *Baile con Corté,* or "dance with a stop", which was spawned in the disreputable water-front cafes of Buenos Aires, where the Gauchos, the Argentine plainsmen, foregathered during their flings at urban life. The booted and spurred cowmen and their colorfully attired female companions danced their version of the bucolic *Milonga* as an alluring partner dance.

When the gilded youth of the Argentine discovered this dance, with its sinuous, catlike quality, its strange music at once exciting yet plaintive, they embraced it and attempted to adopt it as their own. But being shame-faced about the questionable haunts which had produced the dance, the young gallants deemed a few changes necessary. They capriciously endowed the dance with the name *"Tango"*, a term previously used to describe a fiery solo dance of Andalusia, and introduced into the dance the rhythm of the *Habanera.* The *Habanera,* or "Dance of Havana" was a Cuban rhythm of the middle nineteenth century, which enjoyed a tremendous vogue not only in its native land, but throughout the Spanish speaking world. When the first ballroom *Tangos* were published in Buenos Aires in 1889, the selections were either *Milongas* or *Habaneras* or a combination of both rhythms. The influence of this confused beginning was to make itself felt for a long time in the development of the *Tango,* for despite the obvious difference in the musical rhythms of the syncopated *Habanera* and the "four-beat *Milonga*", the *Habanera* for years successfully obscured the basic integrity of the

Tony Dexter, the Valentino of the picture of that name to be released next month by COLUMBIA Pictures, with partner Patricia Medina in four studies of the tango executed by them in the film "VALENTINO".

THE VOGUE OF THE TANGO IN FRANCE
NEW DANCES AT THE JARDIN DE PARIS
VALSE FANTAISIE
M. Stefano and Mlle. Samya.
THE ARGENTINE TANGO
M. Walthour and Mlle. Pepita.
THE ARGENTINE TANGO
Where it has borrowed from the waltz.

A souvenir of the tango's birth —the rage of Paris in 1914.

Milonga rhythm, and the dance movements which were the Milonga's original accompaniment.

Even though concessions to polite society had been made in disavowing both the name and the rhythm of the Argentine dance, the *Tango* did not become socially acceptable in Argentina until it was reintroduced there by way of Paris where, around 1909, the dance took the city by storm.

It was in Paris, too, that the dance went through several metamorphoses, emerging finally, around 1922, in the style we now accept as the basis of the international Tango. Paris was the

(*Continued on page* 38)

The original and authentic Rudolph Valentino — in the never-to-be-forgotten tango of THE FOUR HORSEMEN OF THE APOCALYPSE.

courtesy of the Museum of Modern Art

Study of Isadora with pupils of her school in 1916. Costumes, drapes, props and atmosphere show what Isadora had in mind as suitable environment for dancers.

The ISADORA DUNCAN Schools

by Mildred Spiesman M.A., Ed. D.

part 2, chapter 2 of the series

American Pioneers in Educational Creative Dance

continued from the DECEMBER 1950 issue

As many contemporary writers of dance point out, Isadora Duncan was never a great teacher. The few teaching notes which she left are vague and obscure and in many instances it seems that she failed to put into practice educational principles which she strongly advocated. As for the teaching of dance as a creative art, it is extremely doubtful that Isadora knew of a method or system to use.

Her claim that students would be highly individualized dancers as a result of her training seems false. The "Isadorables", her best students, were known to have been nothing more than poor imitations of their teacher. Yet, even though the practices and procedure employed at the Duncan school were not sound samples of good pedagogy in dance, they are worthy of consideration due to the excellent principles which underlaid them.

John Martin, noted student of the dance, believes that Isadora used motor patterns which were already developed in the children as her teaching approach to dance. He believes that ". . . Although they (the motor patterns) were far too habitual even in young children to be considered as inherently creative movement, she actually reoriented them so that they were in a large measure creatively produced . . ." (6).

Unfortunately, satisfactory as Mr. Martin's reasoning appears, it does not answer the questions which arise concerning Isadora's teaching procedure.

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The Duncan School program was not confined to the teaching of gymnastics and dance movement, but included instruction in understanding the beauty of poetry, prose and nature as it related to dance. In a sense, the graphic arts were secondary, for they came through Isadora's reading to the children. But the beauty of nature was considered of primary import. From the onset of their training, the eyes and the minds of the children were turned to nature and the harmony of movement that existed therein.

It was not Duncan's plan to have her little girls imitate the rhythmic motions of swaying trees and birds in flight. Rather, it was her intention to have the children understand that their dance movements could be and should be in harmony with those movements of the universe. The great dancer often declared, "Woman is not a thing apart and separate from all life organic and non-organic. She is but a link in the chain, and her movements must be one with the great movement which runs through the universe." (7).

Of her own dance she said, "The great and the only principle on which I feel myself justified in leaning, is a constant, absolute and universal unity between form and movement, a rhythmic unity which runs through all the manifestations of Nature." (8).

It was this principle which Isadora wished to instill in her children as she took them for their daily walks and pointed out the beauties of nature. It was this principle that she wanted them to understand when she encouraged them to give physical expression to natural beauty which moved them inwardly.

•

Contributions of the Duncan School to American Education

It might well be said that in a direct line, the Duncan School gave nothing to the development of expressive dance in American schools and colleges. During the 1920's and the early 1930's, it is true, a number of educational institutions announced that they were teaching the Duncan system.

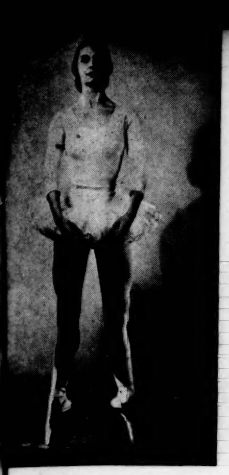
However, instruction being given was, in most cases, an extremely poor replica of the great dancer's personal art. Isadora herself bitterly denounced this teaching when she made her last tour of America. She called the instruction ". . . saccharine and sweet syrup, promulgating that part of my work which they please to call the 'harmonious and beautiful' but omitting anything sterner, omitting, in fact, the mainspring and real meaning . . ." (9).

Although all of her contributions were made indirectly, Isadora definitely helped to develop dance as an educational technique in her native land. Undoubtedly, her most important contribution lay in her personal art form. By discovering the fundamental principle of dance to be the translation of mental and emotional experiences into physical form through movement, she made available one of the most powerful of all educational tools.

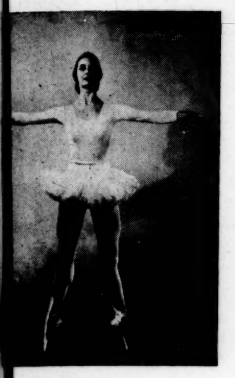
But this was not her only contribution. In her work with children, she knew that harmony and beauty could only be attained when the desire for them was awakened. Certainly her educational buildings filled with art objects were far more conducive to creating a desire for beauty than were the ugly buildings which housed (and still do, to this day, in too many schools) the children in America's public school system.

Too, in dealing with children, Isadora recognized the importance of using activities which were familiar to them. She did not attempt to lead her little girls into dance channels which were strange and mystical. Instead, through a program which led from the familiar to the unfamiliar, she introduced them to the use of the body as an instrument of expression.

(*Continued on page* 36)



1st position relevé.



2nd position relevé.

4th position relevé.

5th position relevé.

Demi plié in 5th pos. (beginning of échappé).

The FIRST TOE SHOES:
HOW to select them and HOW to dance in them

chapter 2 of the series **Elements Of Full Point Ballet Technique**

by EILEEN O'CONNOR

WHEN the student has shown muscular development sufficient to adequately support the body on full point, the teacher should then advise her how to buy toe shoes wisely. Unfortunately, many parents are totally ignorant of the correct fit necessary when they take children for their first pair of toe shoes, often select a size too large for safety or one too small for comfort.

If the shoe salesman does not know how to fit toe shoes or slippers, surely the teacher should see to it that the students and their mothers learn. On the average foot the soft ballet slipper is one size smaller than the street shoe. The toe shoe is a full size smaller than the ballet slipper. If you wear a size 4 street shoe, you would normally wear a size 3 ballet slipper and a size 2 toe shoe. The width depends on the comfort in fitting. Having a toe shoe too wide is not as dangerous as having it too long.

If children are fitted very loosely in street shoes, with allowance for growth, they may need even more variance between that size and the toe shoe size. The toe shoe should never be bought to last through growth changes. If the slippers do not grip the feet, the support is weak for the arches and the resultant rubbing up-and-down may cause blisters on the toes.

UNDER NO CIRCUMSTANCES SHOULD TOE SHOES BE FITTED WITH LAMBS' WOOL, cotton, bunny pads, or other filling. They should be snug when directly on the skin, and any padding inserted later should be only to protect a specific sore spot or tender area. Much of the discomfort caused by toe shoes is due to improper fitting, provided, of course, that the students have been properly trained to prepare them for the muscular strain of standing on full point.

In selecting the type of arch (or more properly, "shank") of a shoe, the teacher must be guided by the strength of each individual child's foot. Some tend to go over too far on their point; their insteps protude or their toes curl under. Such feet are pretty on full point and one might be misled into thinking that they have naturally strong arches. On the contrary, these are usually the weakest and most troublesome feet for a dancer to have. These students must wear shoes with reinforced shanks, the vamp a trifle longer than customary and should have a V cut, to hold the joint where a bunion might develop, if unprotected.

Other children do not go over far enough on

(*Continued on page* 37)

RELEVÉS

Exercises to Strengthen Calf of the Leg and the Knee

(The term Relevé means raised or lifted up again; pronounced ru-lu-*vay*)

EX. 6 — From 1st Position

Stand facing *barre*, holding with both hands, feet in 1st pos. Hold the back erect. Do not watch feet. Hold the hips tight and well turned out. Bend the knees slightly without raising heels from floor (*demi plié*). Spring to full point, straightening knees sharply as you rise. The feet should be so turned out that heels face each other when on point; the instep should protrude, turning neither right nor left, and the ankle should be firm.

Spring back to 1st pos., heels firmly on floor, knees bent in *demi plié*. Each *relevé* and each drop must be done precisely with a spring; never should the feet roll up to the point or fall down unevenly.

photographs by Walter E. Owen

EX. 7 — From the 2nd Position

This is performed exactly as in Ex. 6, except that the feet start in 2nd pos. The knees must turn out when springing back to *demi plié* from full point, as there is a tendency to allow the feet to roll inside the arches and this must be corrected at once. When springing to point position, the toes should be in exactly the same spot

(*Continued on page* 37)

The model in these illustrations is Miss MARY ELLEN MOYLAN, currently a principal dancer in Ballet Theatre, formerly with Ballet Russe de Monte Carlo and a leading dancer in numerous musical comedies of seasons past.

THE SOURCE

Continued from page 21

in our society she is forced to restrict them. For instance, a young child has extensive use of the muscles in the groin and upper thigh which she manifests by sitting comfortably with thighs turned either in or out. The adults in Oriental and equatorial cultures retain this by the positions they assume in the home and in their work. Our children lose it, and because of the stress in our society and in dance technique of the straight stance, they develop stiff knees and inadequate flexion in the groin and ankle.

The teacher needs to devise technical forms to waylay this petrification of movement.

7. *Children's feet in even the youngest groups show the stricturing* effects of the shoe and the unresilient cement and wood grounds.

The child needs counter-active exercise in the separate joints of the feet.

According to Dr. W. M. Phelps' theory ("Diagnosis for Treatment of Postural Defects") foot weakness in children are transferred more directly than any other deficiencies to the postural weakness of the adult.

8. *The very young child in contrast to the adult, naturally uses the body as a mobile structure,* wherein units of the body *respond* to other units functionally, for the preservation of balance. A child first does a back bend sitting on her knees, head way back, the spine arched, buttocks extended to the back. Standing, she eliminates the head thrust. This young child might be able to do a complete back bend to the floor with hips forward, but only with terrific strain, and possibly injury, since the movement would be in opposition to the spinal mobility which naturally absorbs strains at that age. A full back bend would force it into a position of equilibrium for which the child is physically and psychologically unprepared.

Technique such as complete back bends should not be taught until the child's spine functions with more solidity, although it is constructive to teach simple exercises for the strengthening of the spinal muscles.

A great deal of the movement given the child should permit rather than destroy the reflex-like response of the joints, so sorely lacking in adults. This automatically eliminates most of the adult techniques of rigid controls.

9. *The very young child uses torsal movement at first from a position of relatively easy balance.* We should not expect too much from the child in torsal movements in conjunction with difficult forms of locomotion, when logically, most of her concentration would be on the problems of balance and weight transference.

Furthermore, locomotion, to the child, has a *special purpose* relating to going somewhere, to pursuit. to exuberance, to sports; which brings us to the discussion of the relationship between the play forms of children and their dancing.

PART II

The "Sacred Mystery"

It took me many years to understand why our children considered a dance circle as something to break into, to break away from, or to destroy, until I found that most *athletic games in circle form* possess as their dominating characteristic the *dissolution* of the circle. Of the thirty-five circle games I investigated, only one — of Africa — stresses the *cohesiveness* of the circle.

In cultures where the community dance is part of life, the child grows up using games to express the excitements of chance and competition, balancing this outlet with communal dance controlled by rhythm and content and the social life. Our children, lacking communal dance, can credit to their experience only the movement and philosophy of games. This is their equipment when they commence their study of dance.

If we seek the source of movement within the child, the meaning of movement in the world of play merits thorough investigation. To understand the games they love, those that are universal, those that are specific to our environment, — to understand this enables us directly to change the child's limited orientation to movement enlarging it to the realm of dance. It also gives the dance teacher insight into those *secrets of movement behaviour* so precious to children (and sometimes so disturbing to the teacher.)

Certain forms of play are found in all cultures including our own, among which are

(*Continued on page* 32)

IMPORTANT ANNOUNCEMENT!

Spiralling increases in the cost of paper and production compel us to raise the price of 25 YEARS OF AMERICAN DANCE. We must take this step in order to achieve and maintain the high standard set for this outstanding book.

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REGINA WOODY, Author

Carol Ann Carleton, Librarian

a story by

Regina Woody

FOREWORD:

Regina Woody has written several successful books for young people. Before her marriage, three-grown-children-ago, she was a ballet dancer. Next month publishers Houghton-Mifflin will present a book that combines her expert knowledge of both dancing and writing. It is entitled "Student Dancer", and we don't think we are giving away secrets by stating that we have read an advance copy and found it full of down-to-earth dance information as well as an absorbing dance story. "Student Dancer" will be reviewed in the March pages of Young Dancer.

Mrs. Woody has also written several short stories exclusively for Young Dancer, and in this issue we are pleased to present the first. The series is concerned with dance vocations other than performance. Each story is complete in itself, and each is based on a letter received in our "What Dancing Means To Me" Contest. Using the letter only as a springboard, and with the consent of the letter-writer, Mrs. Woody has developed a story with fictional characters and action.

This month's story is based on a letter by Beth Dorin of North Hollywood, California. Beth will receive a copy of "Student Dancer", autographed by Mrs. Woody, as soon as the book is off the press. All others whose letters are used will also receive autographed copies.

We hope you like Mrs. Woody's informal and informed stories, and herewith invite you to settle down and enjoy the first of them. If you want to drop us a note with your reactions we'll be glad to hear from you.

Lydia Joel.

CAROL ANN lay very still in bed. Her heart was beating as if she had just done six *tours volants* and thirty *fouettés*. She put both hands over it trying to still its rapid thuds by force as well as by will. Dr. Hardy's words still rang in her ears.

"Well, my dear, the acute phase of the rheumatic fever is all over, but it has left you with a heart whose valves are deformed and leaky. These next few months we'll try to find out what you can do physically without overburdening your heart."

"But I can dance, can't I?" Carol Ann sat up in bed, her hands clenched on the sheets.

"I hope so, my dear," he said, "but I can't answer that for six months. However, by then, X-rays and your heart's response to exercise will answer that question for you even better than I can."

"I see," Carol Ann said, but she had to force the words through stiff lips and they came out high and thin. "But you think I can dance, don't you?"

Dr. Hardy didn't answer the question directly. He merely picked up his hat and bag saying, "I don't know, Carol, but I hope so. You've been a good patient."

Carol Ann didn't cry even then. She just lay in bed, still and tense. What was she going to do for six whole months if she couldn't dance? Why, just before she had been taken ill, Madame Stichel, her dancing teacher, had told her that she had the makings of a real ballerina. "You are dancing with your head, little one," Madame had said kindly. "The feet have always been good, but for the first time now there is substance and understanding. Your head and your heart are one with the *pointes*." Carol Ann swallowed a sob. How could she bear not to dance for half a year? Suddenly tears began to slide down her cheeks soaking her hair and her pillow. Dancing was her life. If she couldn't dance, life wouldn't be worth living.

A month later Carol Ann was again lying on her bed, but she was dressed. "Yes, I'm coming, Mother," she called listlessly, and rose to go downstairs to luncheon.

"This is Miss Austin," her mother told her. "Miss Austin is the new research librarian of the Dance Collection being installed in our library."

"How nice," Carol said, sitting down at the table, but she didn't sound at all interested. Neither did she unfold her napkin. It was only when several loud bangs in the front hall startled her that she jumped nervously and said, "Mother, what's that?"

"Packages for you from Madame Stichel," Mrs. Carleton replied. "Madame called me while you were resting and asked if I though you would be kind enough to look over her old programs and magazines and find an article on the Romantic ballet and some good pictures of Taglioni and Elssler for her Thanksgiving Recital. She hasn't time to do it herself."

"Corn," Carol Ann said. It was her

usual expression and elicited nothing but a tightening of the lips from her mother. Miss Austin looked amused.

When luncheon was over, Carol Ann began languidly to unpack the boxes and sort their contents at her mother's request. Two hours later she was dirty, radiant and breathless.

"Say good-by to Miss Austin," her mother told her.

"Good-bye," Carol Ann said obediently not looking up. "Oh, Miss Austin, these things are utterly devastating. They ought to be where all of us girls can see them. There are programs of Pavlova, Karsavina, Genée, Elssler and the most divine magazines. Here's one." She held up an old London dance paper. "This has an article on Petipa. It's got all the stuff we wanted last year in class and couldn't locate. Now I'm afraid to put it down. If I do, I know I'll never be able to find it again."

"Why don't you catalogue and cross reference the magazines and books?" Miss Austin asked. "You could file the pictures alphabetically." She bent to inspect the magazines and programs. "This is remarkably good for a private collection," she added. "It's well worth doing."

"I would if I could," Carol Ann rubbed the sweat off her upper lip, leaving herself with a gray mustache from the dust on her hand, "but I've no idea even how to begin."

"If you would come to the library Saturday morning, I'll show you how our collection is catalogued," Miss Austin offered. "Then when you get going on this one I'll drop in here occasionally and inspect your work. Maybe I can give you a lift some evenings. I expect if you do catalogue it your teacher could find a place to put it, couldn't she, so it would be accessible to her pupils?"

"Oh, yes," Carol Ann answered. "Madame has a lovely old house. The classrooms are on the ground floor but the pantry hasn't a thing in it but a few cups and saucers, an electric plate and some stuff the kids have left. It's got a lot of shelves too. It could be the library."

"Maybe it could be fixed up as one, at that," Miss Austin mused. "Suppose you come in tomorrow at ten, and I'll show you how to start."

"Thank you," Carol Ann said, and bent over a box, so absorbed in its contents that she didn't see the amused, understanding smile that passed between her mother and Miss Austin.

It was so hot the third of June that Carol Ann mopped her face with two tissues before it was dry. Dr. Hardy's office smelled pleasantly of ether, roses and worn leather. The lawn mower outside the window whirred like a swarm of bees. Carol Ann wondered what the X-rays of her heart would show. Today the doctor was going to interpret them for her.

"Is my heart normal?" Carol asked brightly, sitting down in a red leather chair facing Dr. Hardy.

"I'm afraid not," he said gently. "What's more, I don't believe you can count on being a dancer any more." He spoke very quietly. "I was concerned during your illness when I noticed the increased valve murmurs, but I hoped that when the acute stage of the disease was over that things might be better, but they aren't. My advice to you is to plan your life so that you can enjoy some kind of work within the limits of your rather circumscribed abilities." Dr. Hardy looked at Carol Ann keenly, his voice was very kind, but it was very firm. "I do not think you should ever attempt to dance again," he said. "Not even ballroom dancing."

"I've suspected for months that I wouldn't be able to dance," Carol Ann told him soberly. "You see I have to stop on the landings at school to get my breath even when I go up slowly. I'm pretty well used to it by now, so it doesn't matter any more. At first I thought I'd rather be dead than not dance, but now I'm going to be a dance librarian. I've just finished cataloguing all Madame Stichel's books and magazines for her dancing school, and as soon as I can, I'm going to cross-index all the articles in them. Then I want to mount the photographs. Honestly, Dr. Hardy," Carol Ann got up to go, "I'm not upset that I can't dance any more. I don't really care. I'm going to college, then library school, and after that I hope, I just hope, I can be assistant in the Dance Library Collection with Miss Austin."

"I'm sure you can be," Dr. Hardy said, shaking her hand warmly. "Anyone who can reorganize her life as you've done in the past six months has practically unlimited possibilities for her future."

Carol Ann walked slowly and serenely out of the doctor's office, her eyes shining, a little secret smile on her lips and her head full of plans for the future.

THE END

The winners of the NAME THE DANCER Contest will be announced in the March issue of Young Dancer

Genevieve Oswald, Curator of the Dance Collection of the New York Public Library at 42nd St. and Fifth Ave., believes that every large city branch throughout the country should have a "dance corner" and a librarian who has a special interest in dance. One of her important functions would be to keep a record of significant local dance activities. And we have no doubt that if Miss Oswald had her way, arrangements would be made well, and soon. What she has done with her own job is an example of what her imagination and contagious enthusiasm can achieve!

As a music teacher at the Julliard School, where she also met her musicologist husband, she became interested in music library work. Her application for a position in the Public Library's reference music department was considered and accepted by Dr. Carleton Sprague Smith, Director of the Music Division, and she set to work. One of her numerous duties was the indexing of all material in current dance periodicals, and the supervision of the small dance collection which the Library had started. She became so fascinated with the dance work and saw so many interesting possibilities for enlarging the collection, that she was able to convince the directors that the job deserved full-time attention.

Miss Oswald, who attended the Woman's College of the University of North Carolina, and had several years of dance training there, is now curator of one of the few large dance collections in the world. Harvard University has an excellent one; the Museum of Modern Art in New York, and several private collections are the others.

As well as constantly working to keep contemporary records complete for future historians, Miss Oswald's job consists of finding books, prints and all sorts of relevant material, frequently rare and hard-to-find, on dance of the past. The Collection is available, for reference only, to scholars and researchers, who find it an invaluable source for art work, programs, rare books, photographs and dance memorabilia. Miss Oswald was photographed as she was explaining how she indexed the dance prints before her. On the wall behind are several posters, including one of Margot Fonteyn. Waiting for cataloging on a shelf below, are a few of the folios containing snapshots of the Denishawn's dancing tours of the Orient, a valued recent acquisition.

Lilly Goldberg, Dance Librarian of the Music Library in New York City, did what the heroine of Mrs. Woody's story plans to do. When she graduated from college she took her graduate work at Library School. At the University of Washington in Seattle, where she got her degrees, a good deal of her extra-curricular activity was in Orchesis, the honorary dance society. She also learned dance notation, although she never planned to be a dancer. In fact, from the time she was a high-school freshman she had set her sights at being a librarian. Her interest in music and dance fitted her ambition very well and definitely helped her get the kind of library work she wanted.

After she had had several years of experience at high school and public libraries she wrote to the personnel department of the New York Public Library and asked if they had an opening for a librarian especially qualified in music and dance. Her record was excellent, her interest evident, and there was an opening. The answer was "yes". In 1945 she joined the staff of the Music Library and soon after the alcove known as the "dance corner" was made her special responsibility.

Readers, writers, artists and students who want guidance and information about dance ask her assistance in finding reference material, or books to take home. She also files clippings from magazines and newspapers, arranges photographic exhibits like the one shown in the photo, and suggests dance books to be purchased for her branch, and frequently for the city system. Besides all this, she has regular library duties.

In the picture we find Miss Goldberg helping Marya Saunders, young Chicago dancer who had come to the library to study pictures of Siamese dancers. Marya plans to audition for a Broadway show which will require some acquaintance with Siamese style.

Photos by Len Rosenberg

The Source

(*Continued from page 28*)

the games based on pure skill in body movement, with little or no equipment, like the many varieties of hopping, running and jumping. The spatial patterns enlisted by children in these games are varied and interesting: patterns of snakes, spirals, loops, boxes and lines. The large patterns are similar in outline to those of folk dances and may have similar origin. In any case, children love them. Technique employing spatial formations of seemingly intrinsic interest might offer a means to the teacher of adding meaning to "the step", of increasing the child's handling of space, and of breaking the monotonous use of the diagonal in class work.

One of our most direct transitions to "abstract" co-ordination lies in the springboard use of movement derived from the child's world of play with equipment: the dipping movement of ice skating, the controlled symmetry of the see-saw, the scooping crescendo of the swing, the repetitive rotations of the jumping rope, the top and the merry-go-round. Please note the words "springboard", "derived from", etc. Nothing is so puerile as naturalistic imitations by the human body of objects and animals and movement phenomenon.

Indeed, did you ever *see* the wind?

In a psychological sense, do we not have something important to learn from the doggerels of humor and comment which the child, in a most detached manner, composes *to accompany movements requiring real skill* — as in the O'Leary ball game with it's *twenty-two* movement sequences; and from their love for the *rhythm of a sound* where common sense is *indicated*, despite, or because of, (can we judge?) the "non-sensical".

"I know a man named Michael Finnegan
He wears whiskers on his chinnegan.
Along came a wind and blew them in again;
Poor old Michael Finnegan, begin again."

Transition

"Beginnings offer the surest footholds . . . what features have changed? Which are preserved? Which are lost? What are the new impulses?" (Gideon).

In the technique of creative dance for children, the teacher has to carry the child through many transitional stages of discovery and growth; and from the restored natural propensity of movement to the realm of skill specific to the art of Dance.

If we can develop a technique that recaptures for the growing child the germ of satisfaction she manifested in beating time to music in infancy; the kind of thrill she knew when she increased her range of movement from level to level; and the joy she felt at sharing movement in her first acts of social play, we can be sure we are tapping the child's inborn equipment for dance technique.

Fused with this primary orientation to Dance, each age group has a typical movement response which a searching teacher comes to recognize and which should be utilized as a source for shaping the child's technique. Three year olds may love to roll on the floor whereas eleven year olds want to work on posture. Six to eight year olds can never find music fast enough in a kind of perpetual motion frenzy, whereas the adolescent responds better to technical movement with an inherent climactic pattern.

If we accept the premise that the source *is* the child, the basis of training from the age of three to nine is the same regardless of professional intent. The undisputed presence of great gift, — a phenomenon not too frequent, — would not change the basis for training, although it would certainly influence its intensity and rate of progress. This series has limited itself to the Dance as an activity complete in its own realm for the dancing child of non-professional purpose. Though few may engage in Dance professionally, dancing continues for them in one form or another as an enduring part of their lives.

•

In closing the series, I should like to tell my readers that I have felt an enormous responsibility in presenting this material that grew out of my own observations and personal experience. I want to thank them, the teachers, parents, and dancers, whose response and enthusiasm lends warm encouragement to this work of endless challenge. Teaching children creative dance is as deep and far reaching as children themselves.

The children of my own School of Creative Dance have been the main material for my experiments and the main source of my in-

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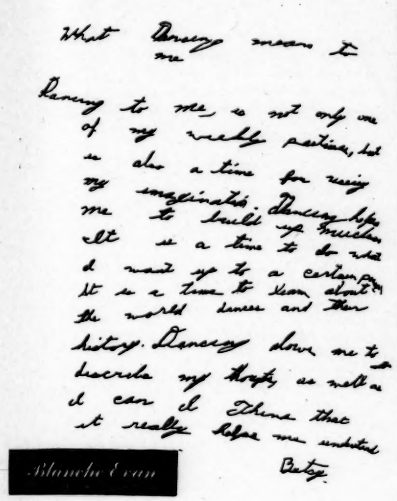
spiration. I should like to end the series in the words of one of them, a nine-year old, who, without premeditation, wrote the following in class.


What Dancing means to me
Dancing to me is not only one of my really pastimes, but is also a time for using my imagination. Dancing helps me to build up muscles. It is a time to do what I want up to a certain. It is a time to learn about the world times and their history. Dancing does me to describe my thoughts as well as I can. I think that it really helps me understand
Betty
Blanche Evan

conclusion

The author, Miss Blanche Evan.

Something about the author of THE CHILD'S WORLD

Blanche Evan has to her credit a total of over twenty articles published on dance by Dance Magazine, Dance Observer, American Dancer, Parents Magazine, Theatre Arts Monthly, etc. Her first article appeared in Theatre Arts in 1935; caused a storm in the modern dance world, due to her candour in relating personal experiences in studying with two of the "great" modern schools of the day.

Miss Evan made her professional debut at the age of 7½ at the old Century Theatre in New York City, attired as a lettuce leaf. At the age of nine decided to devote the rest of her life to dance. She did. Left ballet school at the

AN OPEN LETTER TO DANCE TEACHERS

February 1, 1951

Dear Teacher---

During my musical career composing and directing for motion pictures, musical comedies, ballets, etc., I always had a secret ambition to some day help dance teachers and students enjoy only the finest musical accompaniment in their studies of the dance art.

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Louis Silvers.
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23 Shakin' The Shaker—Intermediate—cocktail shakers-off beat rhythm.
24 Technique vs. Swing—Court Room Scene good opening—cast of eleven.
25 Buck-aroo — Intermediate group of four-lariats.
26 Signals—Intermediate—Navy flag Wig-Wag.
27 Semaphore Tap—Intermediate—military tap swish of flags on stop time music.
28 Broom Dance — Intermediate — using small push brooms, stiff bristles—group.
29 Soft Shoe Cane—Solo or group. Lots of style top hat and tails.
30 Taps In Pawn—Opening Number —Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.
31 Treadin'—Intermediate Stair Dance.
32 Cricket Strut—Children or adult beginners.
33 Pop Gun Parade—Children, easy.
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89 Banjo Tap—Novelty tap Dance.
90 Anvil Chorus Tap—Group, with prop anvils.
91 Barber Shop Swing—Group, wearing beards.

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92 Doing The Jay Walk—Musical Comedy Tap.
93 Truckin'—A Tap Dance Version.
94 Piano Tap—Group, carrying toy pianos.
95 Mammies On Parade — Group, southern mammies and Topsy.
96 Hot Feet — Group, boot-blacks and customers.
97 Swishin'—Solo or group strut.
98 Ozark Antics—A Hillbilly Novelty.
99 Hot Tamales—Solo, duet or group.
100 The Continental—Duet or group.
101 The Big Bad Wolf and The Three Little Pigs—Quartet.
102 Shakin' The Rhumba—Solo or group, with rhumba shakers.
103 Tambourine Rhythm — Solo or group, with tambourines.
104 Tap-ioca—Duet or couples.
105 I See By The Papers—Rubber-legs rhythm, duet.
106 Jungle Rhythm—Two groups of girls.
107 Mexiconga — Musical Comedy Tap Version.
108 Tambourine Tap—Solo or group.
109 Musical Comedy Tap Routine—Solo or group.

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35 Tap Teasers—Rhythm and Riff.
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46 Twirling Rhythm—Smart Tap Solo.
47 Rhythmantics—Rhythm Solo.
48 Riff Time—Advanced Riff Rhythm.
49 Rhythm Preferred — Professional Routine.
50 Rhythm Kinks—Professional Routine.
110 Advanced Rhythm Routine — Solo or group.
111 Riffles—Advanced Rhythm Routines.
112 Advanced Rhythm Tap—Solo or group.
113 Advanced Syncopated Soft Shoe
114 Jack Manning Tap League of America
115 Syncopated Waltz Rhythm
116 Shades Rhythm Tap Dance
117 Deep South Walk
118 Personality Tap Rhythm
119 Advanced Double Up Rhythm
120 Advanced Broken Rhythm Routine

INTERMEDIATE TAP ROUTINES

51 Taptime—Rhythm group or solo.
52 Swingtime—Hot-Cha tap.
53 Intermediate Rhythm (B) — Group.
54 Hot Cha Tap—Swing style for girls.

(Please order by number)

55 Intermediate Rhythm Buck—Fast —Pick-ups for finish.
56 Rhythm Tap Routine — Sliding trench finish.
57 Drum Roll Rhythm—Military Rhythm—cramp rolls.
58 Military Tap Routine — Nice rhythm.
59 Suzi-Q—Tap version.
60 Just Taps — Flashy, smart and easy.
61 Tappin' Time—Foundation-va'uable.
62 Soft Shoe — One and one-half chorus. Breezy.
63 Foot Notes—Flash, lots of style.
64 Buckin' Along—Class or solo.
65 Flash Rhythm—Snappy hard intermediate.
66 Buckette—Good old buck dance routine.
67 Rhythm Buck Routine—Medium fast tempo.
68 Intermediate Soft Shoe—Solo or group. Medium slow.
69 Soft Shoe Kick Routine—High kicks, tap specialty.
70 Di-de-umph — Musical Comedy. Special music 50c extra.
71 Modern Flora Dora — Group-double-up rhythm-gay '90 spirit.
72 Tanglefoot — Roxyette line-up. Special music 50c extra.
73 The Yam — Astair-Rogers type. Group or duet.
74 Travelon—Jack Manning pictures illustrating steps.
75 Dipsy Doodle—Musical Comedy semi-advanced.
121 Slow Rhythm Buck Routine
122 Intermediate Eccentric Routine

BEGINNERS TAP ROUTINES

76 Waltzin' On Down — Effective, not difficult.
77 Simple Buck Dance—Good foundation.
78 Simple Waltz Clog — Not old standard type.
79 Foundation Tap Buck—For beginners.
80 Baby Tap—Effective for young children.
81 Baby Hot-cha—Jazz tap for children.
82 Foundation Tap Routine—Showy, simple.
83 Tiny Tots Tap—Teachable—simple.
84 Beginners Tap—For beginners, flashy.
85 Fundamental Tap—Nice arrangement, good style.
86 Simple Soft Shoe (A)—Good, solo or duet.
87 Simple Soft Shoe (B) — Little difficult.
88 Struttin' Tots—Simple, effective style.
123 Simple Tap Dance—For children and beginners.
124 Flashy Beginners Soft Shoe—Solo or group.
125 E-Z-Tap—A foundation tap dance routine.
126 Baby Tap Dance Course—Six progressive fundamental routines.
127 Cymbalette—Novelty tap dance for babies.
128 Simple Tap Dance—For beginners.
129 Ball Dance — A novelty waltz clog for children.
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ripe age of fourteen in search of a more creative form. Found Bird Larson; studied with her two years. The latter's death left Miss E. forlorn and without direction. From this point, she followed her own bent, searching for a technic and expression not taught in other schools of that day.

Commenced college after Miss Larson's death; spent lunch hours on roof, dancing for student friends. Decided college was not for her when she nearly failed gym course because of her resistance to a dance called "Sleigh Bells", which she refused to learn.

Gave many solo performances, lectures and demonstrations between 1932 and 1947, when illness cut short all professional appearances.

Opened her own school in 1934 with two children and ten adults as students. Last year, she had an enrollment of 150 children and 24 adults.

Was very active in dance guilds and associations, and in efforts to educate the public to dance. Invented a free course for men in active dance appreciation. One of the first applicants to enroll was a boy named MICHAEL KIDD, who studied with her for two years. His daughter, Kristine, 3½ years old, is now her student. Another young dancer who has achieved some small celebrity locally, RENA GLUCK, spent seven years in Miss Evan's class.

She has travelled extensively, and seen native dance in the Balearic Isles of Spain, in the U. S. S. R., the voladores in Papantla, Mexico, the reels and Highland Fling in the Scottish colony of Cape Breton and the rumba in Cuba's interior.

DIALOGUES

(*Continued from page* 17)

mis-interpret and mis-represent, all at the same time!"

"Now let me tell *you*." retorted the manager. "First it takes years of travel, making contacts on the road with colleges, with hundreds of local managers who supervise the arrangements for your concert. These people must know me, and trust me, because they risk their money on your box office attraction. Then it takes money, money for this pretty office and the pretty secretaries — so that artists can tell me what a leech I am, and local managers can tell me what an easy life I lead. Then it takes postage stamps — millions of them — for your advertising and publicity. It takes hundreds of telephone calls and telegrams to keep you from going to Seattle when you should be in Spokane. Then it takes patience, a lot of it, while I listen to you describe me as an idiot and a hopeless incompetent, and hear your complaint for the ten thousandth time that twenty percent is a ridiculous fee for a manager who is an absurd extravagance in the first place.

"Then why do you do it?"

The manager's tone was one of profound shock. "And what else should I do?"

•

At the same moment in Duluth, a concert

manager received a cancellation from an artist too ill to fulfill her engagement. A dancer, a small ensemble, thought the impresario, would make an excellent substitute. It would round out the season nicely. But where to find a dancer on such short notice? Who knows how to reach them, most of them acting as their own booking agents? How does one know their itinerary would permit a Duluth engagement?

At the very same moment, a small college in Ohio, an artists' course in Texas and a local manager in California indicated openings for dancers on their schedules.

"I have a stunning idea!" cried the dancer. "Let's form one big association. It will be a sort of center for dance information. It will book tours. It will be a public relations center, made up *of* dancers, *for* dancers. It will be for all of us, so that there will be no more misunderstanding. It will be non-profit."

The manager winced.

"Why not? It would work! It will be for everybody, so everybody will cooperate! It is all so very simple."

The manager registered sorrow. "My darling," he crooned, "Let me tell you about a misfortune I once had. Once I managed a benefit concert. We had fifteen star dancers. We had one star dressing room. It was very crowded. There was room on the marquee for five names, but we had fifteen stars. All the dancers demanded equal billing. Our program was seventeen inches wide. All the dancers had to have the most desirable place on the schedule. We had the longest second act in history. All the dancers had to have scenery. We had more scenery than the Radio City Music Hall. All the dancers had to have passes for their friends. We had more friends than customers. We lost money. Next year our charity raffled off an automobile."

"Oh *well*, stars! Egocentrics, all of them."

"You can say that, my darling, because you're not egocentric, as we both very well know. But just wait until *you* get to be a star."

"Never! There is no room for that sort of thing in my art."

"Well, perhaps it is possible, this central dance bureau. Many of us have talked about it. But when it came right down to personal sacrifices, somehow the cogs didn't seem to fit. The machinery went "kaput." You know, there *has* to be sacrifice from every last one of you. These bureaus don't simply bloom like little wild flowers."

"But of course we would sacrifice! It is for all of us, so we would be glad to sacrifice. Everybody knows *that*."

Wearily the manager shrugged. "Yes, of course. But now about next year. Already I have twice the bookings, twice the tour for your next season. Do you wish to cancel? To break our contract?"

"Cancel!" shrieked the dancer. "Break the contract! What are these mad words? What are you talking about?"

"But your dance bureau! You cannot possibly have a commercial, conniving manager and have your bureau all at the same time."

"Oh, The *bureau*. Well, lets wait until somebody goes to work on it. We ought to see if it really works, don't you think? After all, there's no use rushing into where angels fear to do something-or-other. I mean . . . well, *really*; you know what I mean!"

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continued

By believing that all children are rightfully entitled to their heritage of beauty, Isadora helped to strengthen the arguments used for the inclusion of dance in American education. Throughout her lifetime she never tired of explaining to educators that it was their responsibility to help children regain elements or portions of their personality which the mores and customs of their society took from them. She said,

Very little is known in our day of the magic which resides in movement, and the potency of certain gestures. The number of physical movements that most people make through life is extremely limited. Having stifled and disciplined their movements in the first states of childhood, they resort to a set of habits seldom varied. With this repetition of physical and mental movements, they limit their expression until they become like actors who each night play the same role. With those few stereotyped gestures, their whole lives are passed without once suspecting "the world of dance" which they are missing . . .

Isadora made the above statement in 1906. But note how closely it parallels a concept which John Dewey, well-known educator, brought forth almost thirty years later. Pleading for educational materials for self-expression, he wrote,

Most of those who are engaged in the outward work of production and distribution of economic commodities, have no share, imaginative, intellectual, emotional, in directing the activities in which they physically participate. They execute plans which they did not form and of whose meaning and intent they are ignorant, beyond the fact that these plans make a profit for others and secure a wage for themselves. To set forth the consequences of this fact upon the experience and minds of uncounted multitudes would again require volumes. But there is an undeniable limitation of opportunities, and minds are warped, frustrated, unnourished by their activities — the ultimate source of all constant nurture of the spirit. The philosopher's ideal of a complete separation of mind and body is realized in thousands of industrial worker and the result is a depressed body and an empty and distorted mind. . . (11).

TO BE CONTINUED

FOOTNOTES—

1—Le Gallienne, Eva, "Isadora Remembered" from **The Art of the Dance,** edited by Sheldon Cheney, New York, Theatre Arts, 1928, p. 41.
2—Duncan, Elizabeth, "Nature, Teacher of the Dance," from **Revolt in the Arts,** edited by Oliver M. Sayler, New York, pub. by Brentano, 1930, p. 246.
3—Duncan, Isadora, "Fragments and Thoughts," from **The Art of the Dance,** edited by Sheldon Cheney, New York, Theatre Arts, 1928, pp. 140-141.
4—Le Gallienne, Eva, "Isadora Remembered" from **The Art of the Dance,** edited by Sheldon Cheney, New York, Theatre Arts, 1928, p. 42.
5—Duncan, Isadora, "Youth and the Dance" from **The Art of the Dance,** edited by Sheldon Cheney, New York, Theatre Arts, 1928, p. 67.
6—Martin, John, "Isadora Duncan and Basic Dance" from **Isadora Duncan,** edited by Paul Magriel, New York, Henry Holt and Company, 1947, pp. 14-15.
7—Duncan, Isadora, "The Dancer and Nature" from **Art of the Dance,** edited by Sheldon Cheney, New York, Theatre Arts, 1928, p. 68.
8—Duncan, Isadora, "The Great Source" from **Art of the Dance,** edited by Sheldon Cheney, New York, Theatre Arts, 1928, p. 102.
9—Duncan, Isadora, **My Life,** pub. by Horace Liveright, Inc., New York, 1927, p. 339.
10—Duncan, Isadora, "The Dance of the Future" from **Art of the Dance,** edited by Sheldon Cheney, New York, Theatre Arts, 1928, p. 74.

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RELEVÉS

Continued from page 27

on the floor as in the 2nd pos. *demi plié.*

•

EX. 8 — From the 4th Position

This position is more difficult because the feet are apt to twist from the turn out, due to the strain of having the front foot parallel with the back foot. A correct back foot, in Cecchetti technique, aligns the feet so that the right heel is directly forward of the left toe, the right toe directly forward of the left heel, the distance between the feet approximately the length of the foot. When springing to the *relevé*, the right toe must pull over to be directly in front of the left toe. In springing back to 4th pos., force the turn-out carefully.

•

EX. 9 — From the 5th Position

This exercise is probably the most useful to the dancer, in actual practice professionally. R. 5th pos. to start, heels well placed on the floor, *demi-plié*, hips tight. Spring to point, drawing the right foot up close to the left foot, so that the instep of the left fits snugly into the arch of the right foot. Both legs should press tightly together and the entire body must feel drawn upward without effort. The return to 5th pos. on the full foot should be light and well placed.

PRACTICE THE ABOVE EXERCISES EQUALLY ON LEFT SIDE AS WELL AS RIGHT SIDE, 8 or 16 or 32 TIMES EACH.

•

EX. 10 — ÉCHAPPÉ (from 5th to 2nd Pos.)

(The term *echappé* means literally escaped or flown away; pronounced ay-shap-*pay*)

Stand as in foregoing exercises, feet in 5th pos., R. foot front, in *demi plié*. Spring to 2nd pos. on point. Spring back to 5th pos. placing right foot behind left. Continue, alternating on each 5th pos.

•

ALL the foregoing exercises must be practised at the *barre* for a considerable time, depending on the individual's strength, before they can be attempted without support. Beginners should do each exercise 8 times, gradually increasing to 16 times. More advanced students can do 32 each series.

Relevés may be practised to a 2/4 tempo, also to a 3/4 tempo.

TO BE CONTINUED

the first toe shoes

Continued from page 27

the point. Their feet should be fitted snugly but with a softer shank and a firm boxing under the toes, the vamp cut a bit lower than usual. If the shoes cause blisters on the back of the heels, the student probably needs to have the fabric cut down about one-fourth inch.

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be bought from local stores, it may be more difficult to find correct styles. It is wiser then for the teacher to determine the needs of each student and to order all the shoes for her class from a manufacturer who is willing to provide the entire school with special orders.

If the toe shoe is obviously too hard and too noisy, when new, it is possible to avoid a lot of pain by hammering the boxing before breaking in the shoes on the feet. Place the shoe, sole up, on a piece of paper on the floor. With a small hammer beat the sole from the middle of the arch to the tip of the toe, firmly, until there is pliability enough for comfort. Too much boxing often causes blisters and certainly hard boxing can be clattering, if not pre-hammered.

If the heels of the shoes slip off the foot, try padding the inside of the heel before putting on the shoes. This will not in any way impair the shoe and may be the only solution, if ribbons alone do not suffice. NEVER, NEVER, NEVER WEAR SHOES WITHOUT RIBBONS tied firmly about the ankle twice, knotted doubly, with ends tucked in so that there is no bulk or loose thread visible. FANCY BOWS ARE TABOO in tying ribbons.

If dancing must be performed on a waxed or polished floor, rubber soles and tips can be ordered together with shoes. It is wise, however, to first break in the shoes, then apply the rubbers, as rubber wears quickly from turning on the point. It is wise, also, to always have a can of rubber cement handy, to repair torn or loose rubbers at once. This is the method used by all professional dancers who must perform on polished ballroom floors of hotels, etc. and it is safer than relying on resin, which will not protect the dancer on wax or marble.

• • •

The exercises given this month are for those students who have sufficient muscular development to begin using the full point, who have been properly fitted with toe shoes and who are now ready to begin training on point for a few minutes at the end of their regular ballet lesson.

At the *barre*, where we start these *RELEVES*, ten minutes will be the limit each day for beginners. Until the teacher is certain that the student is strong enough to maintain correct positions without support, all exercises should be given at the *barre*.

•

NOTE: Children should not be encouraged to take their toe shoes home with them, unless they are warned not to play in them, walk about or attempt to dance on point.

the TANGO Story

Continued from page 25

playground of the world, and after the first World War wealthy Argentinians were instrumental in engaging their "orquestras tipicas" to play in the French capitol. Under the influence of these Argentine musicians, who played the original *Tango-Milonga* rhythm, the strains of the Habanera were finally

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eliminated, and the music was restored to its native style.

In the United States, as in Paris, the first version of the *Tango* we knew — around 1914 — was a highly theatrical affair — distinguished by almost acrobatic contortions. Obviously the most startling features of the dance had been seized upon, and embellished almost to the point of caricature. This creation was danced to such selections as *El Choclo* and *Y Como Le Va.* Later, a quite different style, danced to such outright *Habaneras* as *La Paloma* and *Jalousie* was characterized by serpentine twists and turns and a lively flicking of the feet.

However, for the past twenty-odd years the native four-beat rhythm of *Tango-Milonga* has prevailed, and the dance style is smooth, suave and sophisticated. Orchestras the world over play the music in authentic style, and thus insure the dance a permanent place in the ballroom. Connoisseurs contend that the *Tango* with its nuances of rest and action, its interesting asymmetry, offers greater attraction than ony other ballroom dance, and term it "King of the Ballroom".

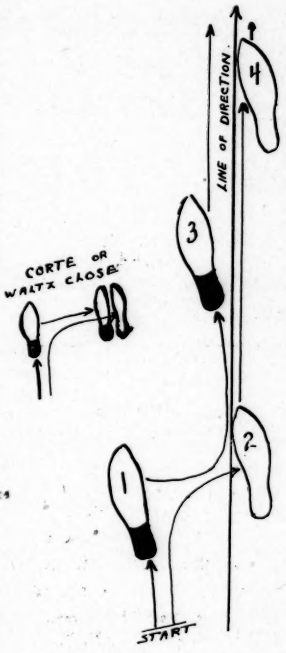

DIAGRAM I

The progressive side step.

Modernize Your Tango . . . Learn How to Use the Most Important Basic Step of International Style Tango

The most obvious characteristic of the modern *International Tango*, as contrasted with older versions, is its continuous flow of movement in Line of Direction. There is more mobility in usage of steps, less emphasis on

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The Argentinians who frequented Paris in the early twenties, and who were responsible for introducing the typical four-beat *Tango* rhythm to the French capitol, also demonstrated the important dance movements to which they were accustomed. Chief of these was the "Progressive Side Step", an obvious variation of the "Waltz Close", or "Corte".

This "Progressive Side Step" is truly the key step to a smart, streamlined *Tango*. General acceptance of this step as a substitute for the "Corte" is probably the most important factor in the development of a practical, mobile *Tango*. It is shown in the accompanying diagrams in two forms, the "Progressive Side Step", a forward movement, and a variation of the same step, called the "Reverse Side Progressive", which permits change of direction.

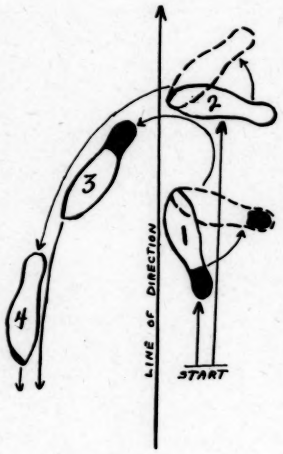

DIAGRAM II

The reverse progressive side step.

(NOTES FOR DIAGRAMS)

"The Progressive Side Step" is easy to do. Compare it with the "Waltz Close" as shown in Diagram #1, the only difference being that instead of closing as in a *Waltz*, the third step taken by the left foot is forward. The rhythm is *Quick, Quick, Slow,* with step #4 (Slow) progressing forward for continuity.

In Diagram #2 the same rhythm is used, *Quick, Quick, Slow, Slow.* In this reversing step, a quarter left turn is made on the first two steps, continuing forward as shown, in order to change direction.

You may refer to the February 1948 issue of DANCE MAGAZINE for a complete version of the *International Tango* accepted as Standard for the First Professional Ballroom Championships.

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The National Ballet

Continued from page 23

character dancer who knows how to infect even the most classic passages with his personal colour. Other men in the company who have the happy faculty of looking like football players or longshoremen, while retaining the ability to execute dance in the orthodox ballet manner are Harry Stuhler, George Surmick, Bill Garney, John Grigas, and Joe Burkett.

Most of these component parts of the company have colourful background, all of which give their unseen but greatly felt spice to the performance. Harry Stuhler, for instance, is an ex-Marine, one of the first to make the landing on Guadalcanal; he was wounded there. He is presently a technician in the American Red Cross and a Civil Air Pilot. He got into ballet by the simple expedient of falling in love with one of the girls. P.D.Q. Now he, too, is a ballet dancer. (P.S. Going steady with the gal — the *same* one).

All of these people, young as they are, have something in their background which sharpens their drive, colours their performance, increases their dedication to ballet, and specifically to the National Ballet. But — if their is one personal history in the company that really counts — and this is the one who shrugs it off and wants to talk only about her company — it is Marion Venable's.

The director, founder and guiding spirit of National Ballet has come a long way. The road has led her from the early days with the Chicago Civic Opera Ballet and the Adolph Bolm ballet, to fifteen years of teaching in Chicago, New York and now Washington. She has trained such figures as Peggy Ann Garner and Frances Dee for films; it is from her school that Ballet Theatre recruited one of its most remarkable younger dancers, Jenny Workman.

It is her desire that this company be open to choreographers of talent everywhere, to dancers with talent from whatever school. With this in mind, she has devised a plan for auditioning and granting scholarships which would support young dancers from schools in far corners of the U.S.A. who may desire to join the company. Miss Venable proposes to set up such a scholarship plan with the help and cooperation of teachers of dance in other parts of the country.

This is only the beginning of the tale. As the company's resources grow, as the dancers in it enlarge in experience, skill and projection, as new works are absorbed into its bloodstream, its initial aspect will undergo considerable alteration.

Remember Sadler's Wells in 1931? A group of six dancers and one tenacious, purposeful ballet mistress, with one job in opera ballet to prove themselves.

It is a real thrill to see the seeds of this nobly named National Ballet begin to sprout. Who knows what the flowering may bring in time to come?

Student Dancer

By Regina J. Woody

Illustrated by Arline K. Thomson

For one summer Janet Sherwood lived in the world of La Meri, Nora Kaye, Doris Humphrey, Jose Limon and the other great dancers of today. Driven by her ambition to become a modern dance choreographer, Janet studied modern, ballet and ethnological dancing in a New York school.

The authentic background of STUDENT DANCER makes the book invaluable to young people considering a dance career and of great interest to all dance students.

Arline Thomson has done a profusion of line drawings based on actual visits to New York studios. Her pictures of leading dancers and students at work are accurate and expressive of different dance forms and the artists who perform them.

Martha Graham wrote of STUDENT DANCER to Mrs. Woody: "I think your story is very fine. It has such directness, and a very living quality . . . I am happy . . . to be included in your book."

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the Louisville Council...

(*Continued from page* 14)

orchestra and so moved by Miss Graham's Judith portrayal, that he returned to New York vowing the accomplishment of two deeds: to put the Louisville orchestra on records, and to stage the joint appearance of Martha Graham and the Louisville Philharmonic Orchestra at Cearnegie Hall.

When this historic event was realized on December 29, 1950 (in a program made up of works commissioned by the Louisville orchestra), Mr. Schuman also saw the realization of another ambition for the orchestra. Two days before the performance of the 29th December, Mercury Records recorded a LP edition of the Schuman ballet works JUDITH and UNDERTOW (the latter created for Ballet Theatre) played by the Louisville Orchestra. These recordings will be released nationally next month and will be the first commercial LP record containing two contemporary scores for dance to hit the retail market.

THE NEW YORK PERFORMANCE OF *JUDITH*

The Carnegie Hall performance was without a doubt the most anticipated event in the crowded seasonal dance calendar in New York. Miss Graham's first and only scheduled appearance since her injury in Paris, and the nature of the program attracted luminaries in the musical, dance and art world and a full house for a program which drew favorable reviews from the press for the soloist and superlatives for the Orchestra and the "Louisville plan".

The New York JUDITH performance was somewhat different from the presentation in Louisville. While the work has grown choreographically and makes its statement more definitely, I think a combination of altered costume, not becoming to the dancer, a bad arrangement of screen between the soloist and orchestra and ineffective and insufficient lighting caused the New York performance to suffer in comparison with the one I saw in Louisville a year ago.

THE RESULT: A PROGRAM

At this writing, the Louisville Dance Council and Louise Kain's dance concerto idea continue to grow. Thor Johnson, music director of the Cincinnati Symphony Orchestra, is most enthusiastic about JUDITH and negotiated for its performance in Cincinnati last Spring. Miss Graham's other concert dates prevented the Cincinnati performance, but plans are still in the making for an appearance this Spring. Also the Dayton, Ohio Philharmonic Society, receiving inspiration from the Louisville story, presented Jose Limon and his company in THE MOOR'S PAVANNE on November 29, 1950, using the apron of the stage.

The Louisville Dance Council has further ambitious plans for the coming years. While it has thus far limited itself to the role of impresario for modern dance only, it's over-all aim is manifold and several of the following basic plans are currently under way:

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season in review

continued from page 12

a babe lost by its mother. The boy grows to young manhood, and we find him dancing at a village festival. He is left alone by his companions and is enticed by a gypsy who is the fairy in disguise.

Later, when he is dancing with his bride, the fairy again appears. And in a fanciful final scene, we find that the young man has left his bride and can be seen climbing a huge net to reach the fairy and dwell with her forever.

Like Ashton's ILLUMINATIONS, LE BAISER DE LA FEE depicts the eternal renunciation of the artist. And it may also be understood to portray the inability of a young man to wean himself from an image of ideal womanhood and attach himself to a real woman. Either way, it is a lovely fairy story (though still in need of polishing) with a poetic Stravinsky score and some fine characterizations-in-the-making.

Tanaquil LeClercq portrayed the bride with a restrained and touching delicacy. (It seems as though everything this talented girl dances is projected with deep intuition backed by real intelligence). And after the first performance in which she wore a horrendous blond wig, Maria Tallchief was all radiance as the fairy, all fire as the gypsy.

The peasant girls were led by Patricia Wilde, who combines a zestful confidence with a strong, wonderfully articulate instrument.

Miss Wilde was one of a whole hierarchy of growing talents brought to the fore this season. Among the others, Yvonne Mounsey was a commanding Siren in PRODIGAL SON; Robert Barnett did an exciting spinning variation as the Dandy in ILLUMINATIONS; Michael Maule and Shaun O'Brien are beginning to show fine possibilities as classic dancers; Dorothy Dushok gave the Rescue Scene in JONES BEACH a curvaceous shot in the arm; and Helen Kramer was a vision of loveliness as the Fairy's Shadow in BAISER and as the Bride in FIREBIRD.

And as if that weren't enough to make repertory works look brand new, there were three guests — Harold Lang, Hugh Laing, and Diana Adams. Mr. Lang, the happy extrovert, was an asset in BOURREE FANTASQUE where his playfulness was a perfect foil for Tanaquil LeClercq's wit. But in SYMPHONY IN C and the MAZURKA his charming lack of restraint was out of ballet bounds.

Diana Adams, who must have learned her

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long roles in SERENADE, SYMPHONIE CONCERTANTE, and ILLUMINATIONS in no time flat, is the personification of classic restraint backed by emotional substance. She will prove a valuable addition to the company, as will Hugh Laing when he feels more at home. To roles in AGE OF ANXIETY and ILLUMINATIONS he brought an introspective maturity that no other male dancer in the company possesses, although Francisco Moncion has leanings in that direction.

We meant to concentrate on new people in new roles, but it is virtually impossible not to toss a special bouquet to Melissa Hayden. She is that rare entity — a fiery and breathtaking dramatic dancer and a sensitive and poised classical dancer. In addition to these essentially learned virtues, she has the kind of body that seems to be sensitized all over so that it is fascinating to watch even in the simple act of walking.

Of course, we haven't half covered all the discoveries and rediscoveries of the New York City Ballet Fall Season. For lack of space we'll have to save a word or two for the Spring Season, which starts this month. And incidentally, when you make plans to attend the spring performances, don't be afraid to revisit old works. You'll find them full of surprises.

CHOREOGRAPHERS WORKSHOP in All Bach Festival Program
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The Choreographers' Workshop made its addition to the Bach Festivals that have been rampant during the past year by presenting six dances to Bach scores on December 16 at the 92nd Street "Y". The works ranged from complete musical insensitivity to a frantic case of counterpoint chasing. And they proved that Bach, for all his divine simplicity, is strong meat for any choreographer of lesser stature than Balanchine.

The only choreographer on the program who met Bach with confidence was La Meri. The segment of her BACH BHARATA SUITE (to the Allegro from the Piano Concerto in D Minor) proved to be a stalwart composition.

Instead of following the contrapuntal complexities of the music, La Meri adhered to its large rhythmic outlines, and by way of contrast she played a male soloist against a unison group of four girls. The effect was one of elegant give-and-take, with no feeling of incongruity over the fact that the dancers were using classic Hindu style. The company led by the gifted DiFalco was thoroughly rehearsed and tastefully attired.

The same cannot be said of Eleanor King's group, who performed an abstraction to the Brandenburg Concerto No. 2. The girls were so badly rehearsed and so carelessly costumed that it was virtually impossible to discern the choreographic outlines. They seemed to be engaged in an endless chase after the music.

Virginia Copeland and William Weaver chose the Sonata in G Major for their duet entitled RENAISSANCE. The dance, which depicted a young girl's awakening to love, was neatly stylto emphasize the courtly aspects of Bach's music, and because his music is so great and all-encompassing, it succeeded in doing so.

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Felicia Condé's solo, composed by Peter Hamilton to the Italian Concerto, could have been danced to any piece of music of comparable tempo and length, so insensitive was it to the score. And to add insult to injury, its moods were unmotivated, its designs uninspired, and its reason for existence nil.

Efrem Weitzman is a serious young man who is trying to probe the dramatic potential of dance movement. His LAMENT to the Toccata, Adagio, and Fugue in C Major was a sombre trio about the ascendency of a new male in a family which has just lost its male head. There was much sincerity in the dance, but Mr. Weitzman has not yet learned to lift his choreography to the level where reality is not merely imitated, but illuminated. LAMENT was performed with intensity by Merna Lee Baylin, Jana Cernitzka, and Robert Haddad.

Guillermo Keys Arenas, who is in this country on a Rockefeller Grant, is one of the bright hopes of the Mexican dance world. And he will probably vindicate that hope in time. But he has a few years of intensive study before he is ready to function as a professional choreographer — especially in his chosen medium of classical ballet, where the fixed idiom makes the search for individual expression even more arduous than in modern dance.

His Suite No. 2 for Flute and Strings could classify only as a student effort. As such, however, it had real charm and a kind of relaxed unpretentiousness coupled with an awareness of musical mood and structure.

The suite consisted of seven little dances of which we liked especially the coy Gavotte for Mr. Keys and the beauteous Raymonda Orselli, a pert Bourree for Lee Becker and Daniel Jogalsky, a lyric Polonaise for Valentina Oumansky and group, and a playful finale for all.

via the grapevine

continued from page 11

are evaluated. Michaud feels that Lifar and Massine have influenced ballet of recent years, but that the immediate future will be shaped by Balanchine. Over two hundred illustrations are included, many of them hitherto unpublished.

Golda Antignac

•

Serge Lido has published a stunning souvenir book of ballet photographs called **"Les Ballets Americains"**, dealing with the three American principal dancers of the company which made an appearance here last year under that title. The book has numerous photos of **Ruth Page, Bentley Stone, Jose Limon** and other American dancers, taken in performance and informally in spots around Paris, supplemented by appreciations by George Amberg, Louis Bromfield and John Martin.

Marie Marchowsky, American modern dancer, has arrived in Paris to teach, study and concertize.

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month, the outcome of which are awaited with interest.

Pierre Tugal

•

in CHICAGO . . .

It was **Sadler's Wells** for most of last month and there wasn't an empty seat in the Opera house for all 18 performances. For all their godlike qualities, on tour the company was human enough and had the normal amount of casualties, ranging from knee injuries to chicken pox. But with a large company and a small touring repertoire, there were competent people stepping into the breaches and the show was always smooth. If the dancers were tired, it evinced itself only in personal conversation, never on stage.

Biggest and friendliest party for the company was the one given by the **Chicago Ballet Guild** and **Chicago Dance Council** at the University of Chicago, the most British-looking spot this side of Oxford. The University choir sang English madrigals, just to give the picture right sound effects and Chicago and British dancers got chummy over the tea cups.

The grandest party given was **Ruth Page's** champagne supper at the Racquet Club, after the opening. The British Ambassador was there; as was every socialite in town. All eyes were on **Margot Fonteyn** queening it in a blue and silver sequin something put together by Dior. **Diosa Costello,** from the Chicago company of SOUTH PACIFIC, entertained, even inveigling S. W. **Ray Powell** to dance a mad Mambo with her. Miss Fonteyn did a more sedate samba with Miss Costello's partner.

Ballet mistress **Mary Skeaping** gave some classes at the **Stone-Camryn** school and a number of S. W. dancers turned up for classes with Mr. Stone.

S. W. School pupils in London will have a great tea party one of these days. Hams, chocolates, tea, marmalade and biscuits, $103.00 worth, are on their way, sent by dancers of the Chicago Ballet Guild, who earned same as supers in SLEEPING BEAUTY and SWAN LAKE. Representing the Chicago hosts in London will be Ballet Guild member and Sadler's Wells School student **Margaret Watson,** who got the bug to go to England to study, after supering last year in SLEEPING BEAUTY.

Ruth Page, Bentley Stone and **Walter Camryn** are presenting a program of three ballets at Mandel Hall on January 27. The occasion happens to be the 50th anniversary of the death of Verdi. The program features a new work entitled REVENGE, with selected themes from IL TROVATORE. The leading roles are danced by Miss **Page,** Mr. **Stone, Helen Constantine, Billy Reilly** and **Barbara Steele.** Another new ballet is a classic piece to Beethoven's Sonata Pathetique, with **Page, Stone** and **Constantine** as principals. Mr. Camryn is contributing a restaging of THUNDER IN THE HILLS, his ballet about a revival meeting.

Ann Barzel

•

in HOLLYWOOD . . .

The **Michel Panaieff** school gave a party for the BALLETS DE PARIS company dur-

ing their reent L. A. engagement. The beer and hamburgers were enjoyed by all. Another diversion for the company was provided by former member **Leslie Caron,** who had the whole troupe out to the M.G.M. studio one afternoon. Rumor has it that Howard Hughes has purchased rights to the repertory of the French company, including the services of **Roland Petit, Renee Jeanmaire,** and **Colette Marchand** for $300,000. This is said to involve a film in colour to be made in Hollywood this summer.

Michel Panaieff's company, the **Ballet Intime,** made a short tour of the Northwest the last week in January, giving performances in Yakima, Washington and Portland and Medford, Oregon, with a program which included four ballets, QUIET WEEK, DAWN 'TIL DARK, PERSIAN FANTASY and LES MIRROIRS, all the compositions of Mr. Panaieff. Soloists in this company are **Alice Cavers, Nonna Downes, Marie Laumont** and **John Waltz.**

Shirley Whitney, who was a headliner in LEND AN EAR, has rated a featured spot in R.K.O.'s technicolor musical TWO TICKETS TO BROADWAY. The dances are being staged by Busby Berkeley and the film stars **Janet Leigh, Ann Miller** and **Gloria de Haven.**

Olga Lunick of INSIDE U.S.A. and more recently, in BALLET BALLADS, is guest teacher at the American School of Dance.

Iva Kitchell's single concert in January was attended by most of the important dance and film notables in Hollywood, who all gave every sign of joy at seeing her.

During the recent holidays, Mme. **Katherine Etienne** presented her children and teen age students on a TV show for which she devised ballet and Spanish dances. **Virginia Mayo** is now taking private lessons with Mme. Etienne.

The **Coronet Ballet Company,** under the direction of **Lasar Galpern,** appeared at L. A. State-City College January 26. Four ballets were offered: LA GRANDE VALSE, COMMEDIA D'AMORE, THE TRAGIC INTERLUDE and THE GODS AT HOME; all are the choreography of Mr. Galpern. This event marks the first professional appearance of the company in L. A., although it has performed in nearby communities, its last engagement having been at the Redlands Bowls last September. The Coronet Ballet is a sustaining repertory company whose principal dancers now include **Barbara Bailey, Joan Collenette, Dolores Dolson, Mary Menzies, Barbara Stuart, Allan Cooke, Eric Freeman and John Stanley.**

UCLA's dance wing presented a studio evening recital featuring dances based on poems by Edith Sitwell, William Carlos Williams and Ogden Nash. Faculty director of the group is **Deborah Hoffman.**

Selma Jeanne Cohen

•

in SAN FRANCISCO . . .

1950 came to a close with the season's most remarkable performance, so far, of THE NUTCRACKER at the Opera House. The only complaints were from those turned away at the box office. Most members of the San Francisco Ballet Company took the classic, which was co-directed by

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Willam and Lew Christensen, in stride, dancing double roles, and showing their ability to handle both character and classic parts. **Russell Hartley** designed the costumes for the ballet, **Antonio Sotomayor** the decor and **Fritz Berens** conducted in a style which leaves one with the inevitable conclusion that this conductor just doesn't like ballet. Leading dancers were **Peter Nelson, Roland Vasquez, Nancy Johnson, Ray Barallibre, Russell Hartley, Judith Younger, Virginia Johnson, Joan Vickers, Geraldine Vasquez, Sylvia Williams, Leo Duggan** and **Sally Bailey. Celina Cummings,** the impeccable Sugar Plum Fairy of this performance is now in Paris studying with Egorova. The company has temporarily lost one of its most valuable assets.

Jocelyn Volmar and **Janet Sasson,** who Christmas vacationed here, flew back to Paris to join the reorganized de Cuevas ballet.

Raul Pausé and the Dance Repertory Theatre are giving a repeat performance of A CHRISTMAS CAROL at the Century Theatre, Oakland. Mr. Pause, assisted by **Irma Wallenius,** stage their dance pantomimes ostensibly for juniors, but seniors are noticeably affected by them.

The local chapter of the **Dance Masters of California** brought **Alice La Vere** up from Beverly Hills this month to lecture on "Streamlining the Efforts of the Professional". **Olga Ziceva,** president of the chapter, taught character dances, and the faculty was augmented by **Charlotte Fotopolis** and **Gordon Keith.**

Beatrice de Baltazar

•

in BOSTON . . .

Boston's **Ray Bolger** is having a wonderful old home week. His show, WHERE'S CHARLIE, is doing S.R.O. business. Ray has never permitted success to affect his old friendships. He remembers those in Boston who helped him get his start, especially **Senia** and **Regina Russakoff,** his first ballet teachers. He never visits Boston without dropping into their studio for a warm greeting.

Santa Claus must have put "dance money" into all dance lovers' stockings in 1950 for never has Boston been able to boast of two sellouts before curtain time; these were the **Sadler's Wells Ballet** at the Opera, and the **Charles Weidman Company** at the Boston Dance Theatre. **Frankel and Ryder** already have a 70% sale five weeks before their performance. Wonderful news, when you remember that only a few years ago, Boston was considered the dancers' no-mans-land.

Christmas saw several Boston dancers in town for the holidays. **Faith Clark,** now teaching in the **Erika Thimey** school in Washington, D. C., **Frank Benedict** of the Weidman group, and **Frank Gauthier,** now under contract to Uncle Sam, all showed up.

Elma Lewis' studio gets more crowded every year. She is looking for larger quarters to accommodate all her new pupils. **Elma Lewis,** like **Jane Cronin, Ella Lukk** and **Dorothy Koch,** has done wonders in building an interest for dance in Boston. A few more on the bandwagon and we'll be able to skip those weekend

trips to New York to take in dance events which don't get here for real or fancied lack of interest.

The **Russell Curry** School gave the best holiday party hereabouts; among those present and making merry were **Katherine Dickson, Harry Raymond, Grace Curry, Adolphe Robicheau, Kay Pope, Arthur Vaillancourt, Eileen Ann Carver, John Lindquist, Ruth Sandholm** and **Frank Gauthier.**

Louisa Phillips' leg has healed and she is back on the Conservatory faculty. **Jan Veen** is seeing his dream come true. Boston will finally have a permanent dance theatre. In the past, the venture was financed by Mr. Veen's own pocket. His loss has been tremendous, but he held on until Bostonians realized that dance is an art worth saving. A non-profit making, state chartered organization is in the formation. Mr. Veen will continue as its artistic director, sans the personal headaches.

Eugene P. LeSieur

•

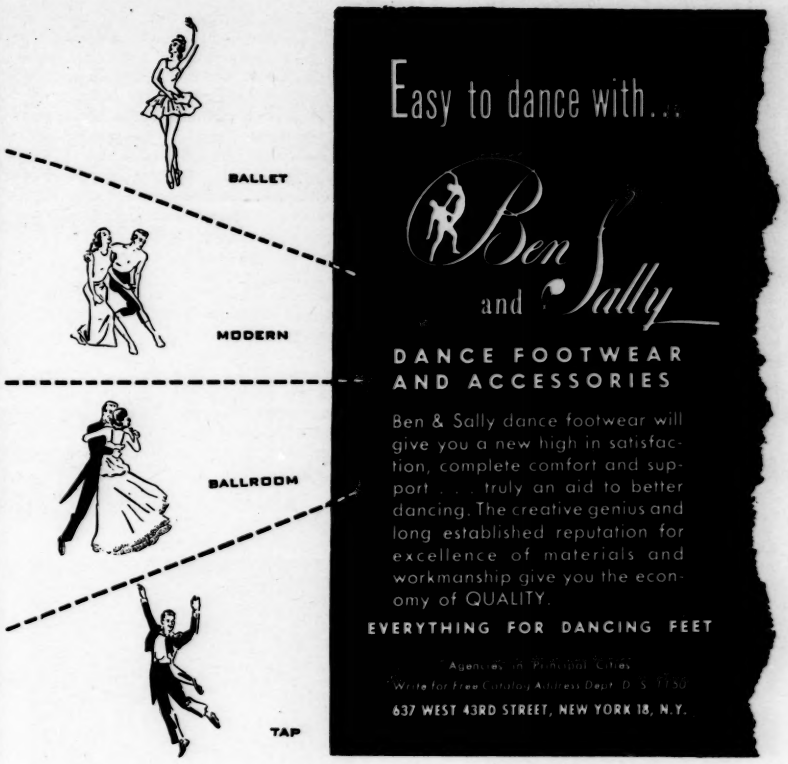
Events in the ASSOCIATIONS . . .

The National Council of Dance Teachers Organizations holds its first semi-annual general meeting on February 18th, in New York. Of great interest to council members was the Conference on the Arts called by the Office of Education, Federal Security Agency in Washington last November, at which council member Helen Wicks Reid appeared as delegate. In addition to council member representatives, the Executive Committee of the NCDTO will invite non-member organizations to send observers to the February meeting. . .

This is getting to be a habit; **Hilda Butsova** now entrains once a month, every month for Boston, to teach at the one-day normal school session of the **Boston Dancing Teachers' Club.** On recent trip, she renewed one auld acquaintance she says she has never forgot, none other than the ballet-master of the Pavlova company for twelve years, **Pianowski,** who came to this country about two years ago, and settled in Boston. Both have been indulging in "remember?" sessions, talking far into the night about the great days of the **Pavlova** company . . .

The **Dance Educators of America** held its first session of the year 1951 at the Hotel Statler in New York on January 28th with a gratifying attendance. This session offered a number of stimulating classes, taught by **Hilda Butsova, Arthur Mahoney, Margaret Inslee, Jack King** and **Tom Parson.** Mme. Butsova presented a full group ballet based on a child's birthday subject, which met with great success.

The first meeting of the year of the Board of Directors of the **D. E. A.** was held January 7th at the Statler. Appointments made were as follows: **Margaret Inslee,** principal of the training school, **Jean Sturrock Mead,** convention chairman, **Julia Gorman Brande,** membership chairman, **Betty Bonnell,** examinations coordinator, **Frank Howell,** Emergency Fund,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Jean Hill Lauer, Reception.

The Washington, D. C. Chapter (#17) of the **Dance Masters of America,** held its 12th annual one-day convention January 28th, in Washington, at the Shoreham Hotel. **Nana Gollner,** Metropolitan Opera Ballet prima ballerina, headed an interesting faculty, composed of **Vida Blunden,** who taught baby and children's dances, **Helyn Flanagan,** tap, and **Adelaide Courtney,** ballroom, squares and rounds. The occasion was greatly enlivened by a cocktail party given the members by **Ronna Dance Supplies** (merchandising firm of Washington, D. C.) and by secretary of the D. M. A., **Leroy Thayer.**

The **Dance Teachers Club of Connecticut** held its first meeting of the year on the 21st of January at the **Baptiste** Studio in Hartford. The gala meeting, which opened with a two hour material session with guest teachers **Margaret Inslee,** who taught childrens work, and **Jules Stone,** for tap, closed with the installation of officers of the year, with **Walter U. Soby** presiding. These newly elected officers are: **Frances Higganum,** president, **Isabel Roberts,** 1st v.p., **Jane Hart,** 2nd v.p., and **Doris Gibbons,** sec-treasurer. Directors for the year are **Yolan Szabo, Constance Guetens** and **Florence Greenland.** The membership attended a very convivial dinner at the Thomas Hooker House after the meeting.

Star members of Ballet Russe de Monte Carlo added a lustre to an already bright agenda for the **Texas Association of Teachers of Dancing,** which held its annual Christmas convention at the Rice Hotel in Houston, Texas on December 27, 28 and 29. The faculty was composed of **Alexandra Danilova,** and **Leon Danielian,** in ballet, **Buster Cooper,** in tap, **Emmamae Horn,** children's ballet and tap, **Judith Sproule,** acrobatic and adagio, **Jack Dayton,** ballroom, **Virginia Self,** who presented a Louis da Pron routine and **Helen Kingsbury,** a recital number. Officers elected at this convention were **Jack Storey,** president, **Lillian Cain,** 1st v.p., **Miriam Widman,** 2nd v.p., **Jerome Cook,** corresponding secretary, **Frances Burgess Bleeker,** secretary-treasurer. The board of directors is composed of **Nannette Birkhead, Fannie Louise Carlton** and **Helen Kingsbury. Camille Long,** junior past president, was named principal of the normal school, which shall convene in June.

A Christmas party combined with a normal school session was given by the **Associated Dancing Teachers of Southern California** at the Hollywood Roosevelt Hotel on December 10th, which will be long remembered as a red letter day for all concerned. The lovely hostesses of the day were **Mildred Conn, Sylvia Stanton** and **Mattie Inzerillo,** and **Thomas Sheehy,** as M. C., enlivened the event considerably. The school session boasted a faculty composed of **Margarita Otero,** in ballroom work, **Sam Mintz,** in acrobatic demonstration, **Danny Hoctor, Betty Bird** and **Bob Osgood. Ben Bard** was the Association's guest of honour on this occasion.

photo by Clifford West, Chicago

At the party given for the Sadler's Wells Ballet by the Chicago Ballet Guild and Chicago Dance Council: Frederick Ashton of the Sadler's Wells company and Ann Barzel, DANCE Magazine Chicago Editor.

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PERSONALS, ABOUT and FOR TEACHERS . . .

Juan Valenzuela, now teaching for the **McCune School** in Salt Lake City, had a bad break last Fall, while studying in San Francisco, broke an ankle and had to have a bone graft operation, He has recovered to the extent of staging dance numbers for and participating in the big February 3rd show put on in Salt Lake for the annual March of Dimes Benefit. Salt Lake is getting to be a major spot on the national route for touring dance attractions . . . When the new year rolls 'round, without fail, **Gladys Hight** rolls 'round with it, on her way to some new part of the world. With 155 plane and 25 sea trips to her credit, Miss Hight is down on airline, shipping and railroad books as America's most traveled woman, not barring Eleanor Roosevelt. It is a surprise, therefore, to hear that Miss Hight is off to a global corner where she has never before touched, this time Martinique and Barbados. Happy traveling to her . . . After 18 years at the Pouch Mansion and 22 years at 89 Washington Avenue in Old Brooklyn the **A. J. Webers** are moving to the Columbus Club, still in Brooklyn, for the information of their many devoted friends and fans . . . **Igor Youskevitch** took time out on Ballet Theatre tour, on January 14th, to teach a master class in Baltimore to members of the **Maryland Dance Teachers Association . . . Stanley Herbertt, Ilona Andahazy** and **Ruth Pryor** were participating choreographers who created numbers for the **Ballet Russe Academy of Cleveland,** Ohio on its December 6th appearance at the Cleveland Museum of Art. The recital was augmented by a stimulating lecture by Dr. **Gertrude S. Hornung** on the historical and aesthetic background of the Sadler's Wells Ballet . . . Popular ex-vaude headliner **Roye Dodge** has gone into the dance-package business for dancing teachers. The man who has created dances for such people as **Vera Ellen, Kathryn Lee, Jack Haley, Bill Callahan** and others too numerous to mention, who is a faculty member of the D. E. A. and other teacher organizations, now issues a package containing not only dances, but selected music, costume sketches, etc. all the appurtenances for a dance revue, and anything to order in any dance idiom for any age — on demand. The maestro is located now in New York City, where he creates this service for teachers.

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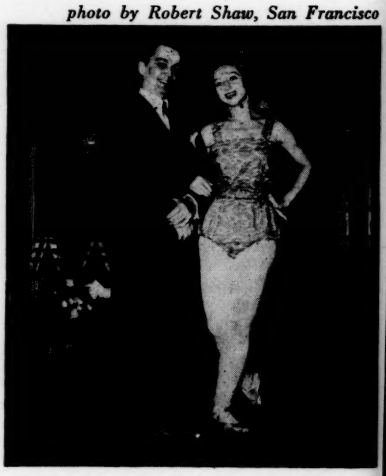
Sergei Temoff and Alexandra Danilova in Mr. Temoff's San Francisco school, where Mme. Danilova guest taught during the Ballet Russe tour.

photo by Robert Shaw, San Francisco



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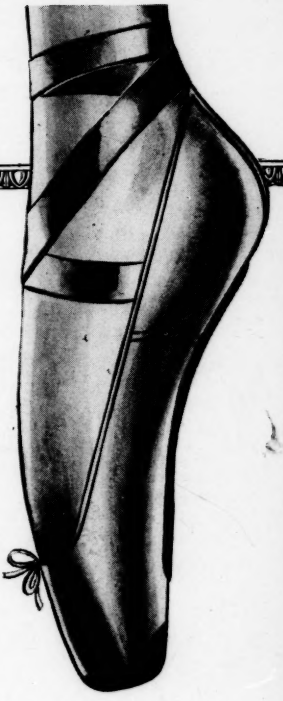

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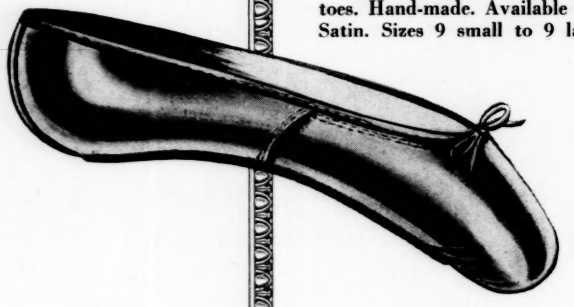

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